

CLANK JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | SUMMER 2014



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Summer 2014

ENTS,
RAIDS

THE MONUMENTAL RORIMER
LEGACY IN CLEVELAND

MY MAY SHOW:
DISCUSSION CONTINUES

CLEVELAND ARTS PRIZE
MYSTERIES REVEALED

ARTFACE

3-13-18

Cleveland Museum
of Art Library

Cleveland Institute of Art
Creativity Matters

Student Summer Show

The Student Summer Show presents the best of this year's Bachelor of Fine Arts thesis exhibitions as well as a selection of work by CIA's sophomores and juniors. Stop in on your next visit to University Circle. Admission is free.

May 19–Aug 15, 2014
Cleveland Institute of Art
Reinberger Galleries
cia.edu/exhibitions



Michael, 2014, wet collodion print, video. By Eric Dahl '14.

EST 1882

CIA



TOGETHER WE WILL DO BETTER

I believe in working for the greater good of all and I am proud to support an organization that shares this value.

– Ken Lanci, Chairman

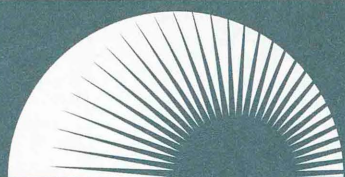
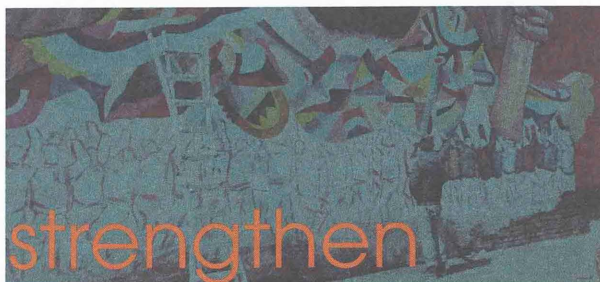


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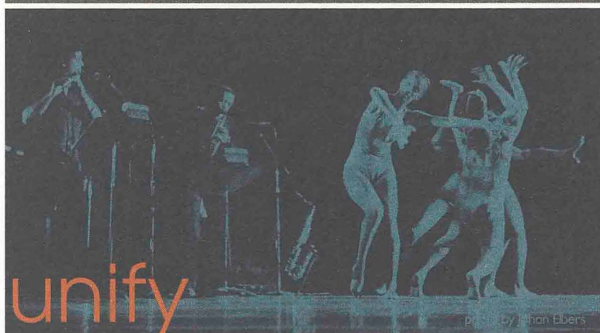
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- training and networking programs
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- civic engagement and advocacy
- research, guides and tools
- newsletter
- creative compass



summer 2014

THANK YOU

The Summer 2014 edition of *CAN Journal* Thank Yous begins with people who have taken up specific projects to keep things running smoothly. Thanks, for example, to Nancy Heaton, Karen Petkovic, Alli Ruuska, Bruce Taylor, Susan Kelly, Liz Maugans, Loren Naji, Mason Milani, JoAnn Dickey, and Carlos Ramos for their work on CAN's Summer 2014 benefit. In case you somehow missed the news, *CAN Journal's* 2014 benefit will involve a massive corn hole tournament July 25 at the Morgan Art of Papermaking Conservatory and Educational Foundation. Please join us.

Speaking of the thoroughly-named Morgan Conservatory, thanks to the organization itself for hosting that event, which we are certain will be a spectacular gathering of artists and patrons. We'd be nowhere without you.

Speaking of hosts, thanks also are in order to the organizations that have hosted *CAN Journal's* quarterly launch parties, including Waterloo Arts, Zygote Press, and Northeast Shores Community Development Corporation, all of which collaborated to host our Spring launch; and to Loren Naji Studio Gallery for having us as his guest for the launch of the Summer, 2014 issue--which you are reading right now.

Several of you have also come forward to help with other CAN projects. Specifically, thanks to Julie Eifel of Artists Archives of the Western Reserve, and to Lila Rose Kole of Hartshorn Studios for taking up the CAN flier distribution tree. Their energy helps this terrific, collaborative idea serve you better.

Thanks as always to the galleries and art organizations whose stories are told on these pages.

And finally, thanks again to Wally Lanci and Consolidated Graphics for giving *CAN Journal* such a massive head start.

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FOUNDER

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CAN Journal is the quarterly publication of the Collective Arts Network and has a circulation of 10,000 copies distributed in more than 200 locations around Cuyahoga County. The Collective Arts Network is a membership organization serving galleries and art organizations of Northeast Ohio. CAN is supported by Consolidated Graphics, the George Gund Foundation, the Ohio Arts Council, and all its member organizations. Collective Arts Network, C/O St. Clair Superior Development Corp., 4205 St. Clair Avenue, Cleveland, Ohio 44103. Online: CANjournal.org.

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Ohio Arts Council



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TECHNOLOGY • PROMOTION • PRINT

The George Gund Foundation

SOUND YOUR BARBARIC YAWP

How does Cleveland's most prominent museum best serve its community?

That's the question driving discussion of whether the Cleveland Museum of Art should revive the legendary May Show. For those of you just tuning in, the May Show was the Museum's annual juried exhibit of the best art of Northeast Ohio. It help launch the careers of some of Cleveland's greatest and best known artists, from Paul Travis, Carl Gaertner, and Victor Schreckengost to Moe Brooker and Douglas Max Utter. It drew crowds and ruffled feathers from for almost 75 years, from 1919 until the last iteration, in 1993.

The current conversation started in January, when CMA interim director Fred Bidwell answered a question from the audience during the Cleveland Institute of Art's Lunch on Fridays program. Bidwell said the Museum won't won't revive the May Show any time soon, and Steven Litt reported his answer in the *Plain Dealer*. In the Spring issue of *CAN Journal*, CWRU professor (and former CMA curator) Henry Adams argued that because of the show's history and popularity, and in light of the many other community outreach activities on CMA's annual calendar—including some having little to do with fine art—the Museum should reconsider. Mr. Litt reported on that, too.

This issue of *CAN Journal* gives Mr. Bidwell equal space to respond.

Whatever side you fall on, the discussion is about what role the Museum plays in the community. Should it simply show us the best art in the world, and do that with the greatest efficiency? Or is there also a place for showing what it judges to be the best art this community has to offer, and in the process putting Northeast Ohio artists on a bigger stage?

I couldn't be more proud to have this on our pages: some of the region's most prominent voices discussing Cleveland art, and how the Museum serves it best. I also couldn't be more proud to play a part in the discussion of beer and wine at opening night receptions, prompted by a crackdown during the May 2 opening

for *Undercurrents* at Loren Naji Studio Gallery. Even if that was an isolated incident caused by a resident's noise complaint, the fact remains that the law is not in step with the culture of opening night hospitality. And the custom of opening receptions with drinks is an important part of the social culture that helps galleries court customers. It also helps them attract people to neighborhoods and fuels their economic impact.

You'll read much more about both of these subjects in this issue of *CAN*.

When *CAN* was launched, it was a group of galleries sounding their barbaric yawp, as Walt Whitman said—creating their own publication in a media landscape that had turned a cold shoulder to our thriving art scene. This discussion attests that as we enter our third year, we've gone far beyond that.

You'll also learn about this year's winners of the Cleveland Arts Prize, and about how the Morgan Conservatory has become one of the nation's most important centers of traditional Eastern papermaking. And about how a group of Cleveland Institute of Art students collaborated with Zygote Press on a data-driven arts advocacy project called Fluxus. And of course we bring you news of Summer Festivals, and more than 100 exhibits that will open all over town in the coming months.

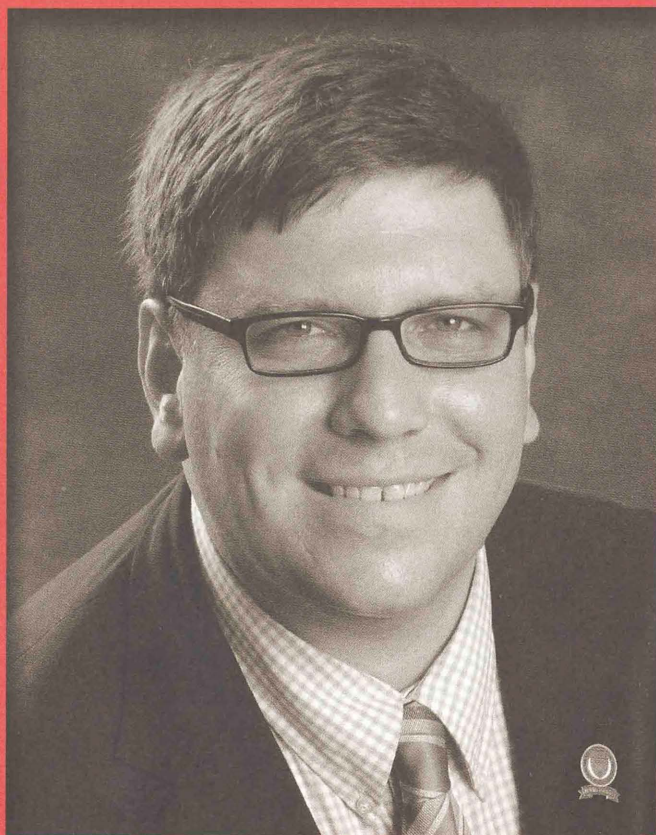
The third year of *CAN Journal* is cause for major celebration. Toward that end, we're throwing a party—the Y3CAN Camp Out and Corn Hole Tournament. It's July 25 at the Morgan Conservatory. Yes, there will be hot dogs and s'mores, and plenty of drinks. And yes, that other rumor is true: artists and galleries will compete in a high stakes corn hole tournament, featuring game boards painted by some of your favorite artists. So mark your calendars. Gather your team. And it wouldn't hurt to practice. We anticipate intense competition, fueled by some of the biggest local and regional corn hole stars. Join us, won't you?

Michael Gill
Editor/Publisher

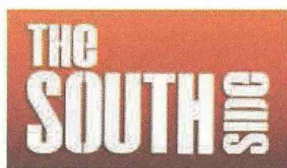
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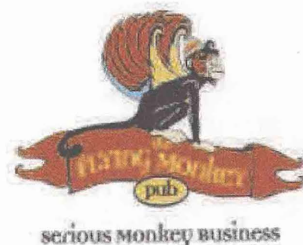
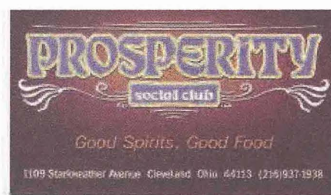
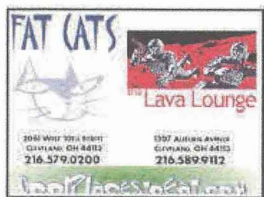
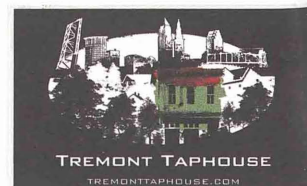
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FOR OHIO CITY



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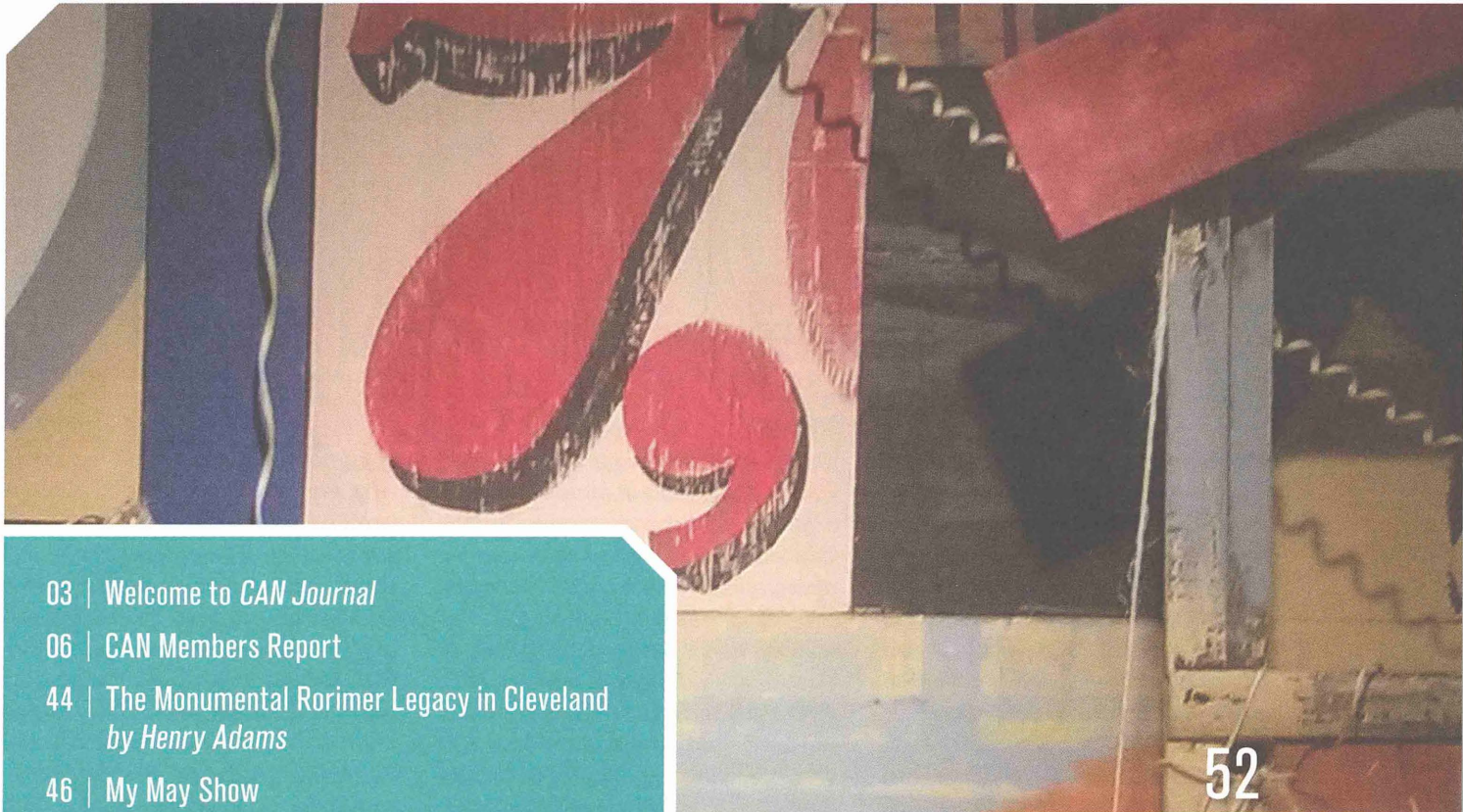
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CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

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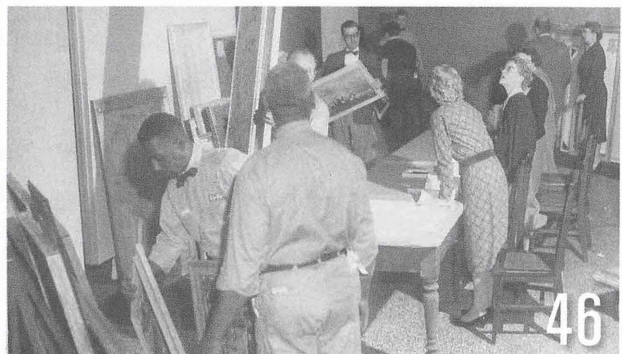
COVER IMAGE: "Buried It Off Of Ira," oil on panel by Steve Ehret, from *Undercurrents*, the exhibit hanging when Ohio Liquor Control agents raided its opening reception at Loren Naji Studio Gallery in Ohio City.



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50

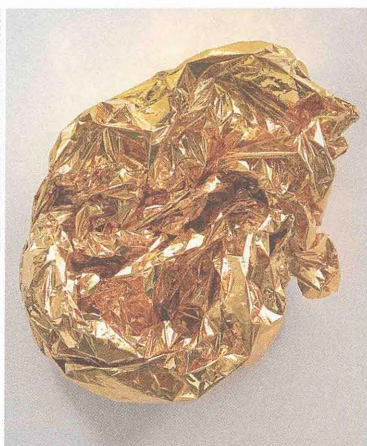


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Summer Exhibits at the Akron Art Museum

by Akron Art Museum Staff

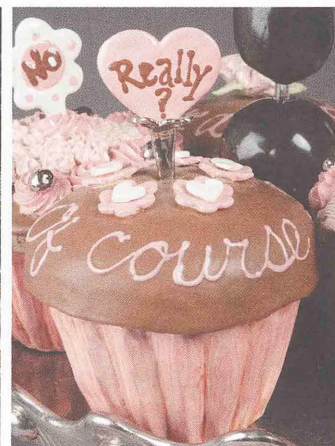
IMAGES COURTESY OF THE AKRON ART MUSEUM



Tony Feher, *Untitled*, 2009, Mylar blanket, binder clip, 19 x 17 x 12 in., La Colección Jumex, Mexico, Photograph by Robert Wedemeyer.



O. Winston Link, *Hot Shot Eastbound, Jaeger, West Virginia, August 2, 1956* (printed 1983 or earlier), gelatin silver print, 15 1/2 x 19 1/2 in., Collection of the Akron Art Museum, Museum Acquisition Fund 1984.1.



Kristen Cliffler, *The Dirty Dozen* (detail), 2010, low fire clay, glaze, luster, wood and Lucite, 32 x 32 x 23 in., Collection of the Akron Art Museum, Gift of the artist in honor of Mitchell D. Kahan 2012.102 a-n.

Tony Feher

April 12-August 17, 2014

Spanning 25 years, the exhibit *Tony Feher* reveals the richness, complexity and impact of the artist's work. In work distinguished by poetic gestures that give meaning to mundane materials, Feher emphasizes the importance of seeing familiar objects in new ways. The artist collects many of his materials—bottles and jars, plastic bags and polystyrene blocks—after they have been emptied and discarded. He often lives with them for an extended period of time before singling out individual items for their formal qualities and potential. In laying out, stacking or adding colored water to these common components, he encourages us to value their beauty, or simply to see and appreciate things differently—and anew. *Tony Feher* is organized by Blaffer Art Museum at the University of Houston.

Language in Art

April 12-September 14, 2014

Language in Art looks at innovative ways in which contemporary artists use text as a key component in their work. Sophie Calle's evocative narrative accompanies photographs of items she assembled when she gained access to hotel rooms while working as a chambermaid in Venice. Meanwhile, unsettling questions—such as *What Was I Thinking?* or *How Can I Get a Do-Over?*—adorn Kristen Cliffler's outsized chocolate-frosted pink cupcakes in *The Dirty Dozen*. Other artists featured in this selection of sculptures, prints and photographs from the Akron Art Museum collection include Robert Arneson, Lesley Dill, Vernon Fisher, Ed Ruscha and Carrie Mae Weems.

The Talking Cure

May 15-July 6, 2014

Twelve sculptures are the focus of *The Talking Cure*, a project by Melissa Stern. Stern invited 12 writers to interpret her simplified human figures, and the resulting interior monologues for the sculptures were

then reinterpreted and read aloud by recorded voice actors. Visitors can read or listen to these examples in the gallery, and are encouraged to create new narratives of their own. Also on view are drawings by Stern that address wider questions of psychology and its relationship to art and story-telling.

Along the Tracks: O. Winston Link

June 7-November 9, 2014

O. Winston Link, a successful advertising photographer, found his passion in photographing steam locomotives. Along the Tracks features photographs from the Akron Art Museum collection and loans from private collections. The exhibition examines Link's technical accomplishments and innovations as a photographer as well as his in-depth document of a quickly fading mode of transportation, and way of rural life in rural 1950s America. ■

Akron Art Museum

1 South High Street
Akron, OH 44308
330.376.9185
akronartmuseum.org

TONY FEHER | APRIL 12-AUGUST 17, 2014

LANGUAGE IN ART | APRIL 12-SEPTEMBER 14, 2014

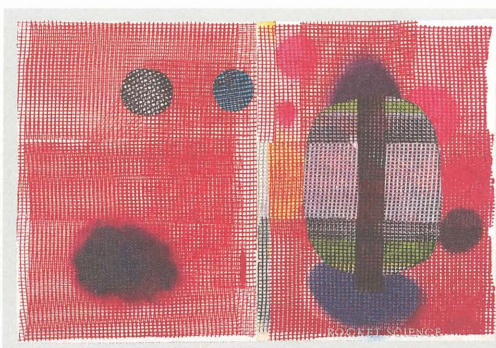
THE TALKING CURE | MAY 15-JULY 6, 2014

ALONG THE TRACKS: O. WINSTON LINK | JUNE 7-NOVEMBER 9, 2014

Harris Stanton Opens Cleveland Location, presents Midwest Artists

by Mindy Tousley

COURTESY OF THE ARTISTS AND HARRIS-STANTON GALLERY



Mark Soppeland, *Guardian of the Blue Flame*, mixed media light sculpture. Lynn O'Brien, *Forms from Nature #17*, acrylic and mixed media. Pat Z. Parker, *Rocket Science*, monoprint and collage. Marianne Hite, *River Goddess*, fused glass and metal.

THE HARRIS · STANTON GALLERY is expanding! The gallery is very excited to announce the opening of a second location in the warehouse District of downtown Cleveland. The official opening takes place June 6th with the exhibition *100 Midwest Artists*.

The gallery's first location on West Market St in Akron has been in existence for 27 years. A feat for any small business particularly an art gallery. Gallery owner Meg Harris · Stanton has been toying with the idea of opening a second location for a few years now, partly because of the success that the gallery has experienced as a participant in the NOADA ARTE Expos held at MOCA and the Transformer Station for the past three years. As many of you know, the gallery's niche in Northeast Ohio are the many international artists that Meg enjoys close ties with. She regularly travels to Europe to

purchase work directly from the artists and publishers. Harris · Stanton also handles dozens of local artists, many of them new to the Cleveland art market.

Harris Stanton's *Midwest Artists Exhibition* celebrates 6 of the 22 Ohio artists chosen for E. Ashley Rooney's book, *100 Artists of the Midwest* (Hardcover, 224 pages, Schiffer Publishing, Ltd., June, 2012).

The diverse group of artists in the exhibition—Marianne Hite, Lynn O'Brien, Pat Zinsmeister Parker, Mark Soppeland, and Aaron Witwer—are represented or shown regularly by the Harris Stanton Gallery. Together their work encompasses a variety of different mediums such as fused glass, mixed media sculpture, printmaking, and painting.

They are among the 100 living artists of the midwest, given a fresh look by Rooney's expansive book. The volume includes their personal stories and inspirations, along with

several examples of their works. A wealth of urban settings, wide plains, flourishing cities, rushing rivers, and placid lakes serve as source material and inspiration for the artists. The works presented show how each artist interprets life. They explore the richness of the homegrown imagery of Illinois, Indiana, Michigan, Minnesota, Ohio, and Wisconsin, as well as their culture, society, and environment. The artist delineate our Midwestern stories for future generations in oil, pastels, sculpture, and other media. The book includes more than 600 full color images.

An opening reception for the artists will be held in our new Cleveland location Friday June 6, from 5:30 – 8pm. Several of the artists will be on hand to answer questions and give a brief talk about their work mid-way through the opening. For more information, please visit HarrisStantonGallery.com. ■

Harris Stanton Gallery

2301 West Market Street
Akron, Ohio 44313
330.867.7600

Harris Stanton Gallery Cleveland
1370 West 9th St.
Cleveland, OH 44113
harrisstantongallery.com

MIDWEST ARTISTS EXHIBITION | JUNE 6 – JULY 5, 2014
IN OUR NEW CLEVELAND LOCATION
OPENING RECEPTION 6-9PM JUNE 6

BAYarts Hot Summer: Exhibit, Educate, Engage by BAYarts Staff

SUMMER 2014 is packed with events at BAYarts, including the annual Art and Music Festival. Here's what's coming up in our galleries and on our stage.



June 6 – 30

A Place for Everything: Craig Mains Photography

Noticing associations and messages, intended, unintended, misread. Preston Buchtel, curator. Information at craigmains.com.

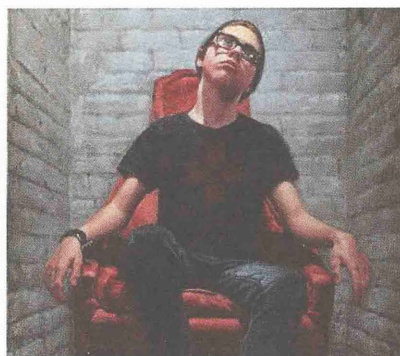
Collectors Show

Friends of BAYarts share their appreciation for art and the personal stories behind pieces from their own collections. Karen Petkovic curates.

July 11 – Aug 2

Martin O'Connor: New Work

Notable for their consummate finish and tactile nature, O'Connor's paintings focus



on techniques and materials, making art a craft executed using clear formal rules which should always refer to social reality.

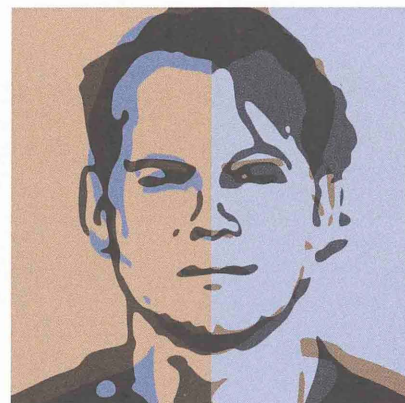
Old Friends: 20 Illustrators Pay Tribute to Beloved Children's Books. Erin Schechtman curates.

August 8 – Sep 27

Eye of the Beholder

John W. Carlson asks artists of various disciplines to share what's on their mind now. With Douglas Max Utter, Loren Naji, John W. Carlson, Justin Brennan, June Hund, Dan Corrigan, Joe Psarto, Michael Heaton and Mary Owen. In the Dianne Boldman Gallery.

A Strange Holiday: an Aesthetic Examination of the Sam Sheppard Case



From left: "For Everything a Place," photograph by Craig Mains; "Solace," oil on canvas, 36"x24," by Martin O'Connor; "The Doctors," by Troy Gua, from *A Strange Holiday: an Aesthetic Examination of the Same Sheppard Case*, curated by Ross Lesko, opening August 8.

60 years ago, the murder trial of Dr. Sam Sheppard made international news. Ross Lesko curates a thought-provoking exhibit about the sensationalized trial and ramifications that still reverberate today. The house in which Dr. Sheppard was arrested is BAYarts' own Fuller House, which similarly made international news 30 years later when it was moved to its current location via Lake Erie. This special exhibit will extend through September in the Sullivan Family Gallery.

Share your memories of the Sheppard trial or the Fuller House exodus by email to HouseStories@bayarts.net. ■

BAYarts

28795 Lake Road
Bay Village, Ohio 44140
440.871.6543
bayarts.net

Summer Hours
9 am - 5 pm Monday
through Saturday
Noon - 5 pm Sunday

2014 SUMMER CONCERT SERIES | ALL CONCERTS 7 – 9 UNLESS NOTED, NO RAIN DATES

JUNE 6: COLIN DUSSAULT | COLINDUSSAULT.COM

JUNE 22: MOKO BOVO | FACEBOOK.COM/PAGES/MOKO-BOVO

JULY 11: HE-CHAW FRUNK | HECHAWFRUNK.BANDCAMP.COM

JULY 20: UP AND RUNNING

AUGUST 8: BRITTANY REILLY BAND | BRITTANYREILLY.COM

AUGUST 17: OPEN MIC AND UP & COMERS | 6 – 9PM | TO PARTICIPATE: CONCERTS@BAYARTS.NET

AUGUST 24: SLAP | SLAPJAZZ.COM

ANNUAL ART& MUSIC FESTIVAL | JUNE 14, 10AM – 4PM

ON STAGE: UMAJOH NATION UMAJOHNATION.COM

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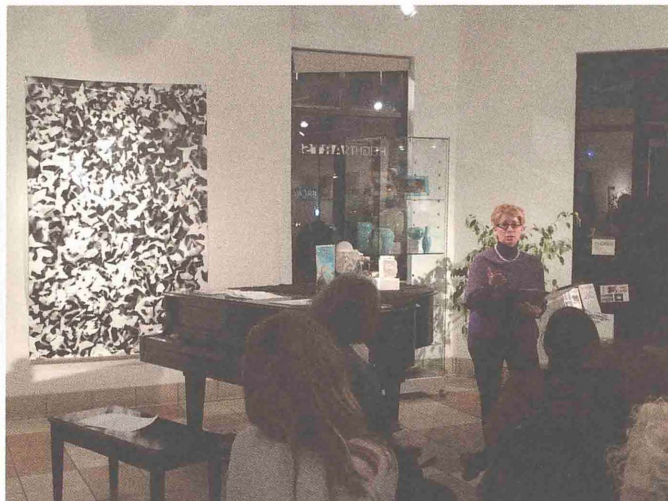
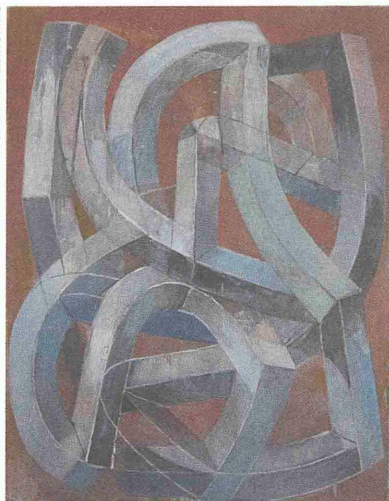
FOR KIDS: CAMPART, ARTS & NATURE ACADEMY

GO TO BAYARTS.NET/CLASSES FOR DETAILS & REGISTRATION

A Season of Art Making at Heights Arts

by Heights Arts staff

COURTESY OF HEIGHTS ARTS



Drew King, "Steam" oil on canvas, 50" x 41". Kathleen Cervený reading her poem at EKPHRASTACY event.

JOIN in a season of art-making at Heights Arts as we launch Make Your Mark for the Arts™, a new membership program for everyone to find the artist inside.

Created by Heights Arts, *Make Your Mark* (MakeYourMarkForTheArts.org) was founded on the belief that everyone has artistic ability. Residents of our communities participate in this public art program by creating their own stamp to represent themselves and then leaving an impression of this stamp (their mark) at participating businesses and organizations throughout greater Cleveland.

Make Your Mark is a visual representation, celebration and archive of the individuals who make up our community.

Everyone is artistic, and *Make Your Mark* gives residents an opportunity to explore

and showcase their creativity.

Make Your Mark is all about bringing us closer together, engaging the individual parts of our community – residents, businesses, and civic organizations – in a collective program and purpose.

Make Your Mark celebrates progressive and diverse communities and aims to capture the energy and individual expression of residents. Let's connect and share in a sense of purpose and community spirit through the arts!

Make Your Mark is for you as we strive to make our community a place where art is a part of our everyday lives.

Make Your Mark is another example of Heights Arts' leadership in community building – engaging the individual parts of our community – its residents, businesses and

civic organizations – in a collective program and purpose.

Show your support for the arts and businesses in your community and join us in this fun and engaging program for the whole family. More information, including workshops for all ages and ways to connect with many local businesses can be found on our website, heightsarts.org, or by calling 216.371.3457.

In the gallery, Heights Arts presents *Space Divided*, featuring the abstract works of artists Drew King, David Masters and Nicole Schneider opening on Friday, June 13. Our cross-pollination of the arts continues with EKPHRASTACY and artist talks on Thursday, July 10. Spear-headed by Cleveland Heights Poet Laureate Kathleen Cervený, EKPHRASTACY invites poets to compose poems that describe works of art in the exhibition.

Visit Heights Arts often this summer to see the flowers in bloom in the mini-park and (fingers-crossed) to play a piano in season two of our street piano project. Come inside the gallery to see the exhibitions and the artworks featured year-round by many of northeast Ohio's top artists working in glass, ceramics and jewelry. ■

Heights Arts Gallery

2175 Lee Road
Cleveland Heights, Ohio 44118
216.371.3457
heightsarts.org

MAKE YOUR MARK FOR THE ARTS LAUNCH | THURSDAY, MAY 29, 2014
VISIT HEIGHTSARTS.ORG FOR EVENT INFO

MORGANITES: FIBER IN FLUX | THROUGH JUNE 7, 2014
CURATED BY TOM BALBO

SPACE DIVIDED | FRIDAY, JUNE 13, 2014, 6PM – 9PM
OPENING RECEPTION: FEATURING ABSTRACT WORKS BY DREW KING, DAVID MASTERS AND NICOLE SCHNEIDER. EXHIBITION RUNS THROUGH JULY 26.

ARTIST TALKS + EKPHRASTACY | THURSDAY, JULY 10, 2014, 7PM

CAP's Off

Cleveland Arts Prize Announces 2014 Awards

by Douglas Max Utter

FOR ALMOST HALF A CENTURY, the Cleveland Arts Prize honored the city's artists one at a time in an annual ceremony. But on May 2, 2014 the venerable organization's interim director Alenka Banco announced the names of no less than nine honorees. The artist/winners are spread over five disciplines, and all receive a monetary award that has grown steadily in recent years. As of last year, the award was raised to \$10,000.

This year Valerie Mayen receives one of CAP's two annual Emerging Artist awards. Mayen is Lead Designer/Owner at Yellowcake Shop, an art and philanthropy-oriented clothing design business. Mayen has appeared as a designer on the Lifetime channel's *Project Runway* and is a graduate of Virginia Marti School of Design and the Cleveland Institute of Art.

CWRU teacher and poet Brad Ricca, who also won an Emerging Artist Prize, has recently published *The Amazing Adventures of Jerry Siegel and Joe Shuster – The Creation of Superman*. Ricca has been interviewed about his book, which was ten years in the making, by the *New York Times*, the *Christian Science Monitor*, and the *Boston Globe*, and on NPR's program *All Things Considered*.

Midcareer Prize winner and recent CPAC and Guggenheim Fellow Kasumi is widely noted for her experimental work with film, video, and sound clips. Her latest 82-minute narrative digital montage *Shockwaves* journeys through fifty years of world history, interwoven with moments cropped from the lives and fantasies of its two protagonists.

Another Midcareer award goes to Cleveland



Cleveland Arts Prize winners are honored annually with a ceremony, \$10,000 cash prize, and a commemorative medal.

COURTESY OF THE CLEVELAND ARTS PRIZE

Public Theater's Executive Artistic Director Ray Bobgan, whose development and promotion of ensemble theatrical productions during his eight years at CPT have brought national attention to one of the city's best and longest-running alternative arts venues.

CAP's juries awarded the only annual Lifetime Achievement Award to seminal experimental filmmaker Richard Myers. Myers is, in the words of one juror, "Our filmmaker." Teaching at Kent State for more than three decades beginning in 1960, he taught a generation how to think about the fluid dynamics of the art, influencing countless young artists in the medium. During his long career he has also been the recipient of two Guggenheim Fellowships, an American Film Institute grant, an NEA grant, and several

Ohio Arts Council fellowships. His works explore the incomparable, fast-paced poetry of film montage.

CAP's two other, non-monetary awards, the Martha Joseph Prize and the Robert Bergman Prize, are each split between two nominees. William Busta, probably the city's most revered gallerist and private curator, and DanceCleveland's Executive Director Pamela Young, share the Joseph Prize, honoring the vision and unique achievements of each. The Gund Foundation's Deena Epstein and the Cleveland Foundation's Kathleen Cerveny share the Bergman Prize, recognizing the many ways in which their leadership helped to build the arts communities that now flourish in northern Ohio. ■

The Cleveland Arts Prize

PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

THE CLEVELAND ARTS PRIZE 54TH ANNUAL AWARDS CEREMONY | 6:30PM THURSDAY, JUNE 26
GARTNER AUDITORIUM, CLEVELAND MUSEUM OF ART

HOSTED BY WVIZ / WCPN'S DEE PERRY | TICKETS: \$75 - \$225

FOR INFORMATION, GO TO CLEVELANDARTSPRIZE.ORG

Convergence/Divergence: Laila Voss and Bruce Edwards at Maria Neil Art Project

by John Farina

IMAGES COURTESY OF THE ARTISTS AND MARIA NEIL ART PROJECT



ABOVE: Screen print by Bruce Edwards; ABOVE RIGHT: "Cleveland Relic," sculpture by Laila Voss

LAILA VOSS AND BRUCE EDWARDS share more than just their lives together as husband and wife. They also share a passion for creating incredible art – both together and separately. Laila and Bruce have frequently collaborated, but they also create their own very individual work. *Convergence/Divergence* will present some of the similarities and differences.

Laila's work features a series of small sculptures that are reliquaries for mundane objects. Several of them focus on Cleveland's industrial history, while others are inspired by her residency in Prague, Czech Republic.

They relate to other installations that deal with the urban environment and projects that explore mundane materials through art, memory, accumulation and juxtaposition.

Bruce's prints are meant to initiate an understanding and discovery of personal memory and narrative. They are also intended to expose the nature of screen-printing, which employs a value scale with limited pallet. Each of his images is produced with only four colors, Cyan, Magenta, Yellow and Black, a technique developed in the mid 20th century for mass production of the printed media. His work is nostalgic in

many ways: the images come from a mid-century movie shot on film, a disappearing media. The still is captured by camera directly from the television and translated with a computer into a form that can be printed by hand.

The exhibition will also include a video documentation of collaborations that Bruce and Laila have done. Although they have not worked together for an exhibition or performance in a long time, they have continued to collaborate on gifts for family and friends. For this exhibition they are collaborating on a book that is a different iteration of one of those projects.

Wonder Women: Ray Caspio

Ray is an actor, performance artist and illustrator. He will be featured in the annex next to Native Cleveland with an exhibition of his drawings of some of the most memorable and entertaining women of vintage television. Get reacquainted with Laverne & Shirley, Maude, Wonder Woman, Alexis Carrington and Samantha Stephens through Ray's intricate and fun drawings. We'll be partnering with STAR POP vintage + modern to show toys and accessories that compliment the art on display. ■

Maria Neil Art Project

15813 Waterloo Road
Cleveland, OH 44110
marianeilartproject.com
216.481.7722

Saturdays & Sundays
noon to 5:00 pm
Other hours by appointment

RAY CASPIO | JUNE 6, 2014 – JULY 6, 2014

OPENING RECEPTION 5-10PM JUNE 6

LAILA VOSS & BRUCE EDWARDS | JUNE 27 – AUGUST 17, 2014

OPENING RECEPTION 5-10PM JULY 11

AMY CASEY & CATHIE BLECK | SEPTEMBER 5 – OCTOBER 19, 2014

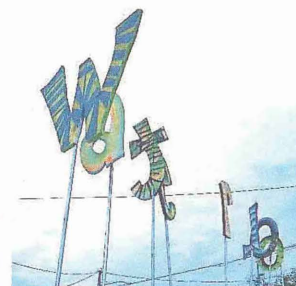
OPENING RECEPTION 5-10PM SEPTEMBER 5

Waterloo Arts Fest 2014

by Amy Callahan



Murals of Waterloo Arts' Zoetic Walls project are a spectacular backdrop for the Waterloo Arts Festival.



Waterloo letters sculpture by Laszlo Gyorki for the 2010 Waterloo Arts Fest.

THE 12TH ANNUAL Waterloo Arts Fest will take place on Saturday, June 28, 2014, and will feature an exciting mix of innovative art and music experiences for all ages—plus the hippest local art vendors, CLE's best food trucks, and our newest ARTS ALIVE program, which encourages attendees to roll up their sleeves, get their hands dirty and give art a try.

What started out as a few people gathered around a band playing in the parking lot of the Beachland Ballroom, today has grown into a summer afternoon art bash, celebrating the Collinwood community and showcasing the vibrant art and music scene from around the region.

Programming for the Fest winds up and down the street, in and out of galleries, vintage boutiques and record stores, through sculpture gardens and alleyways. All along

the way, attendees are entertained by a myriad of performers such as, giant puppets and stilt walkers, hoop dancers, magicians, belly dancers, jugglers, chalk artists, living statues, capoeira performers, break dancers, buskers and more. And with 70+ musicians on six stages, performing genres as varied as indie rock, dixieland, reggae, Americana, klezmer, singer/songwriter, polka and spoken word, there is something for everyone.

We partner with hundreds of artists and arts organizations from around the region to create a visual art extravaganza. Fest goers can stroll through the many art galleries up and down Waterloo, or shop at more than 30 art vendors peddling, handmade jewelry, pottery, screen prints, T-shirts, handbags, clothing and much more. Check out the annual Battle of the Rust Belt Artists, where Cleveland West Art League take on

Pittsburgh's Penn Ave Arts District. Pick up a walking map of Zoetic Walls to see the murals of regional artists as well as some of the most renowned street artists from across the country.

You can pop into the Waterloo Arts Pop-Up Studio, where the young and not so young get creative with Fest favorites like DIY button making & mini-canvas art. Or visit the Arts Alive tent, where anyone can try their hand at weaving, throwing pottery, screen-printing, handling ancient art and watching the fleece of angora goats be spun into yarn. Last year's Arts Alive participants included: Cleveland Museum of Art, Cleveland Institute of Art, Zygot Press, the Cleveland Print Room, *Miser Magazine*, Praxis Fiber Arts, and Brick Ceramics Studio. Besides many creative activities throughout the festival grounds, there is a dedicated Kids Area with it's own stage, and new hands-on amusements every year.

If it is art you want to do, you can do it on the 'loo this summer at the 12th Annual Waterloo Arts Fest! ■

Waterloo Arts

15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

WATERLOO ARTS FESTIVAL | SATURDAY, JUNE 28, 2014



TONY FEHER

Through August 17, 2014

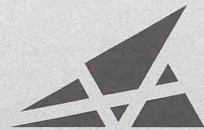
Tony Feher's exquisite arrangements of found objects invite us to see and appreciate the world anew.

Tony Feher has been organized by the Blaffer Art Museum at the University of Houston.

Its presentation at the Akron Art Museum is generously supported by the John L. and James S. Knight Foundation, Toby Devan Lewis and the Ohio Arts Council.

Tony Feher, *Untitled*, 2009, Mylar blanket, binder clip, 19 x 17 x 12 in., La Colección Jumex, Mexico, Photograph by Robert Wedemeyer

AkronArtMuseum.org



13

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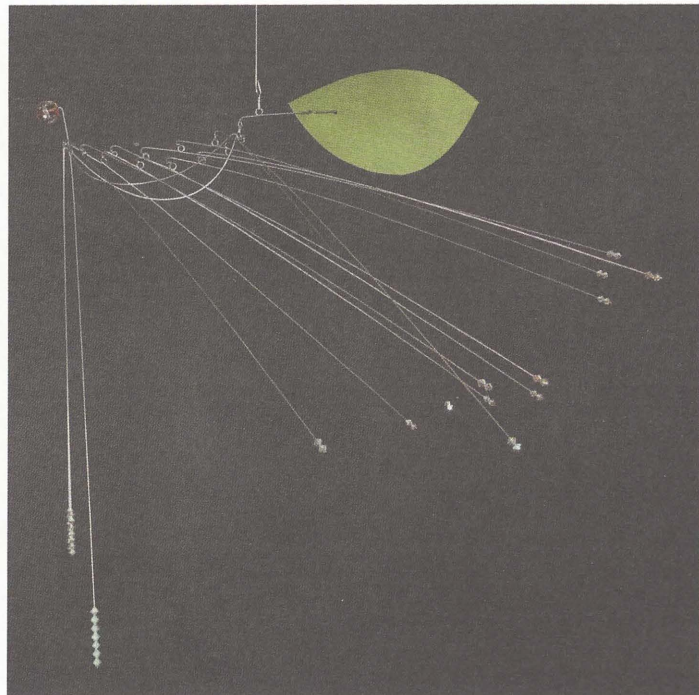
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Terry Welker and Jenniffer Omaitz at 1point618

by Karen Petkovic



COURTESY OF 1POINT618 GALLERY

LEFT: "Solid Movement," 20" X 24," by Jenniffer Omaitz. RIGHT: "Lacewing" mobile by Terry Welker.

Works of Terry Welker

May 23 - July 25, 2014

Terry Welker's mobiles originate from his passion for architecture, poetic space and meaningful places. Welker explains that his work comes from "my memory of a shape, rather than a direct adaptation." It is this non-literal translation of his subject that provides the simple elegance and strength in his compositions. The mobiles push the limits of space and form, allowing those observing the motion to become unconsciously engaged in the enjoyable act of simply watching the near misses and soft collisions that occur. Welker uses curves, arcs, and lines to accomplish this.

Jenniffer Omaitz: *Solid Movement*

May 23 - July 25, 2014

In her artist statement, Jenniffer Omaitz says *Solid Movement* is an investigation into gesture and its ability to encapsulate time and psyche, to fuse the internal and external, and to record conceptual state changes in solidified form." Omaitz uses the fluid nature of paint to document the shift from spontaneous marks to meditated passages in her work. She is in pursuit of the conceptual and emotional changes in state, between harmony and disharmony. As the paint moves from liquid to solid, captured and recorded by the hand of the artist, it creates a new, fresh meanings and experiences for the viewer.

Nina Gibans and James Gibans *Cleveland Goes Modern*

June 10 - July 8, 2014

Authors Nina and James Gibans put the spotlight on modernism in Cleveland architecture with an exhibit associated with the 2014 release of their book, *Cleveland Goes Modern: Designs for the Home 1930-1970* (Kent State University Press, 2014). The book celebrates modern residential design and includes the work of Cleveland Arts Prize-winning architects. ■

1point618 Gallery

6421 Detroit Avenue
Cleveland, Ohio 44102
216.281.1618
1point618gallery.com

WORKS OF TERRY WELKER | MAY 23 - JULY 25, 2014

JENNIFER OMAITZ: *SOLID MOVEMENT* | MAY 23 - JULY 25, 2014 | OPENING RECEPTION FRIDAY, MAY 23

CLEVELAND GOES MODERN | JUNE 10 - JULY 8, 2014

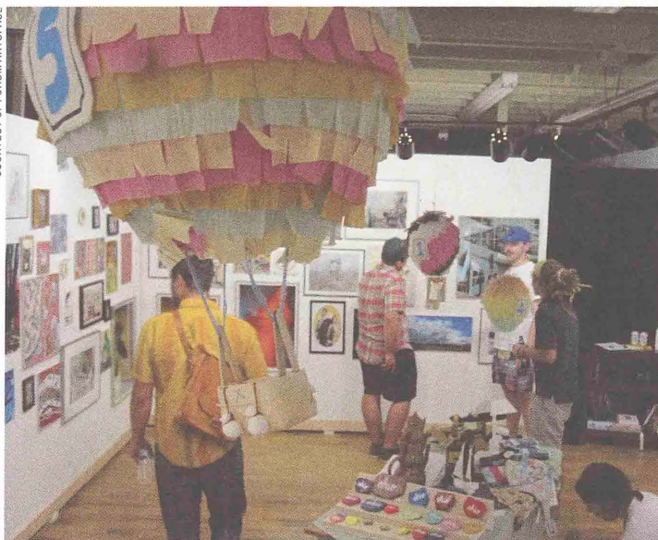
BOOK SIGNING AND FILM SCREENING: 1-4PM SUNDAY, JUNE 22

GALLERY HOURS ARE TUESDAY-FRIDAY 11AM-4PM, OR BY APPOINTMENT.

FORUM artspace presents Bazaarbeque Vol. 5: Food + Art + Community

by Christina Day

COURTESY OF FORUM ARTSPACE



Visitors browse a salon-style selection of works for sale at Bazaarbeque.

SUMMERTIME is our favorite time at FORUM, because we break out the grill for our annual installment of Bazaarbeque! Featuring more than 160 works from more than 75 area artists (Clevelanders both living here now, and who have moved around the country), we pack our walls with art and our front lawn with festivities.

Hung salon style, the show features reasonably priced pieces, all under 3' x 3' (x 3' for sculptures). Looking for a unique gift? Bazaarbeque features our most affordable art of the year. You know that weird, two-foot empty wall between your closet door and the stairwell? We've got the perfect gem for it, whether you're looking for something crazy fun or something more contemplative. Bazaarbeque has such a wide selection of local art in one location at one time, everyone

finds 2 or 3 pieces they just can't live without. Last year we even had an artist selling glow-in-the-dark lightning bug piñatas!


Once you've loaded your loot safely into your vehicle (or strapped it to the back of your bike), then come get a hot dog and a PBR, and relax in the setting sunshine. Those with fancier tastes are encouraged to bring what they fancy, potluck style. Bring some chicken kabobs, all the pieces-parts for a grilled pizza, or a big fresh pineapple, and we'll put those lovely grill-lines all over it. Bring your favorite brew to enjoy and share, or some chips, cookies, fruit, etc. and start up a discourse on contemporary art theory, practical grilling of alligator, or pick a side in the eternal "Who's Your Favorite Jimmy/James?" debate (Fallon, Kimmel, Carter, Dean, Dean, Franco, Bond?) with

a new friend.

Some years we've had bands perform outside on the FORUM stage, or had live silk screening and woodblock printing demonstrations on our lawn by members of the FORUM crew. When it gets dark we might break out the tiki torches and watch a flame spinner or two perform their mesmerizing craft.

FORUM artspace is run by makers who love getting messy and fueling the discourse between young artists and the community. Come see the spectacle and enjoy summer at Cleveland's most accessible, post-grad, come-as-you-are art space, enjoying its fifth year shaking things up and putting on thoughtful, quality shows with fun, novel, fantastic work from our growing network of friends.

Join the party during the summer Third Fridays, from 5 to 10 pm July 18 and August 15, on W 78th Street Studio's back porch. And be sure to check us out year-round: we're open every Third Friday, with new, smartly curated shows on a two-month rotation.

Check out forumartspace.com for more details and special announcements. 

FORUM Artspace

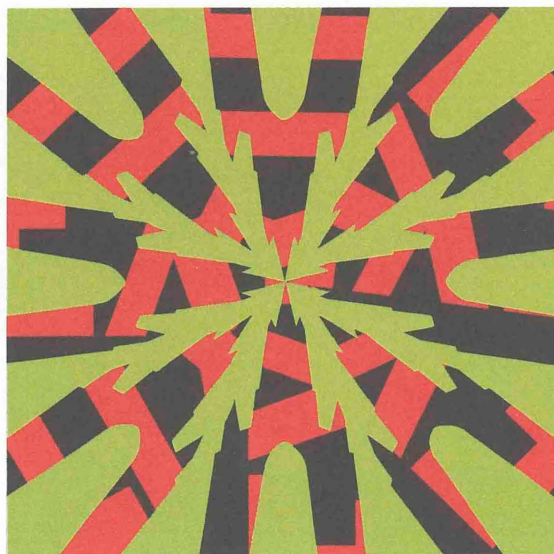
1300 W 78th Street
Cleveland, Ohio 44107
614.378.9877
forumartspace.com

BAZAARBECUE

5 - 10PM THIRD FRIDAYS
JULY 18 & AUGUST 15

Transition: Jason Byers at HEDGE Gallery by Lyz Bly, PhD

COURTESY OF THE ARTIST AND HEDGE GALLERY



Works of Jason Byers. Left: "Bethel Park," tar painting. Right: "Grace Church Target."

JASON BYERS doesn't have to speak to make you aware of his obsession with the city and monuments to capital and industry; his arms are odes to them, covered in tattooed silhouettes of the Terminal Tower and the ill-fated World Trade Center, among others. Byers' work as a visual artist and front-person of the germinal punk band, Disengage, is centered on deconstructing the promises of the industrial age. As a child of the Rust Belt (he is a native Pittsburgher with strong connections in Cleveland), he grew up during a time when urban progress was waning in palatable ways, as the Cuyahoga River burned, Lake Erie died, and high paying union jobs dried up and went to places of the world where workers would work for less money and no benefits.

As he bellows in the song "Pharmacyland," Byers was—like so many of us—one of the "generations left to complain" over the failures of modernity.

His recent work expands upon the themes he's pondered for more than a decade. The new work, however, refines Byers' iconography, further complicating the target with language, architecture, political symbols and commercial graphics, and adding more texture and nuance to the cityscape. Rendered in tar, "Bethel Park," reads as a silhouette of a church roof with cross amid a field of leafy tops, and as a satellite view of a lake or seashore. His use of tar adds a slick, beautiful texture to the surface of the work, and conceptually the material references the ways in which petroleum products saturate

our environment and way of life.

"Grace Church Target" is comprised of a paper cut out and a sign with words that are made intelligible because of how he placed the neon paper and severed the text. The steeple of Grace Church, taken out of context, becomes the main device of the target, yet what's in its scope is unclear. This work particularly signals a new era of dismay for Byers and those

of us who came of age amid the condition of post-modernity. Faced with the end of industry in places like Cleveland, but also throughout the U.S., the American dream has become less attainable. Yet with the rise of mass media, meaning has been more obscured, symbols less clear, and agents of power less accountable for their crimes and follies. Our generation and those of the future have a great deal to be concerned about; Byers work illustrates the inscrutability of American culture and politics. "Generations left to complain," indeed. How do we effectively put forth our grievances, and to whom do we grieve? These are the questions Byers addresses in his current body of work and through *Transition* at HEDGE Gallery, on view until June 14th. ■

HEDGE Gallery

1300 West 78th Street, Suite 200
Cleveland Ohio 44102
hedgeartgallery.com

TRANSITION, NEW WORKS BY JASON ALEXANDER BYERS | APRIL 18 TO JUNE 14

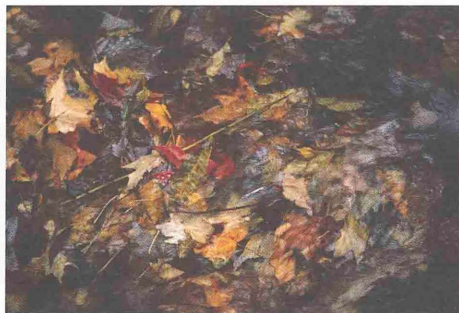
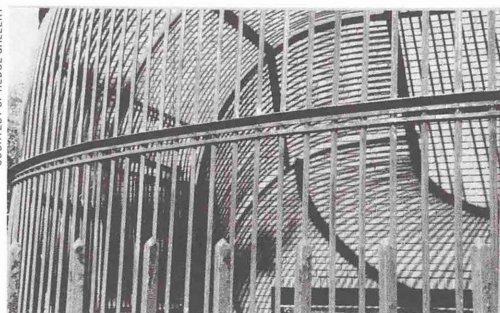
LIGHT, WORKS BY DANIEL MAINZER | JUNE 20 TO AUGUST 2

IT FIGURES, NEW WORKS BY JOE AYALA AND JOHN W. CARLSON | AUGUST 15 TO OCTOBER 4

Transition and Light at HEDGE Gallery

by Hilary Gent

COURTESY OF HEDGE GALLERY



Works of Daniel Mainzer: "Chicago Series" (left), and "Beginnings" (right).

TRANSITION features new works by Jason Alexander Byers, including his tar series and target collages, on view through June 14.

Byers studied sculpture at Kent State University, where he turned to the wildly inventive arts and music scenes. Music took him on tours across Europe and the United States as the vocalist of the well-known Cleveland band Disengage. After moving to Brooklyn, New York in 2009, Byers

continued working on fine art. Building on his fascination with cityscapes and skylines, his most recent project involves tracing the positive and negative space of churches using tar, which conjure all the implicit menace of a Rorschach inkblot. While not strictly iconoclastic, his recent works call to question an obsessive fascination with buildings and the ideas inside them.

Light, opening June 20, features

photographs by Daniel Mainzer that cover the expanse of his commercial and recent artistic career.

Mainzer started shooting at age 12 with a Brownie Hawkeye camera, and has been documenting ever since. He began his "stills career" in Denver, Colorado where under the instruction of Theron Taylor, a student of Minor White, he shot and processed a black and white

photograph each day for 6 years.

After working commercial jobs for companies such as Firestone Tire and Stouffers Foods, Mainzer opened his own studio and gallery in 1987. He continues the quest to capture prime moments, running on intuition and reaction. This exhibit documents a commercial photographer's life of non-stop shooting and the development into an artistic vision for his work. ■

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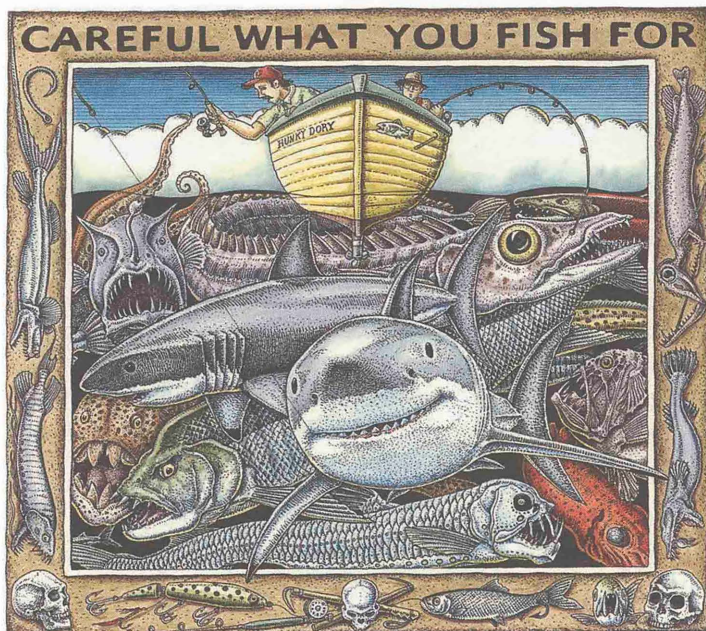
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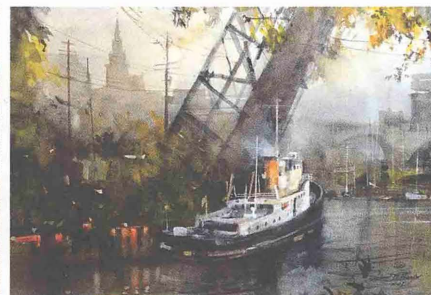
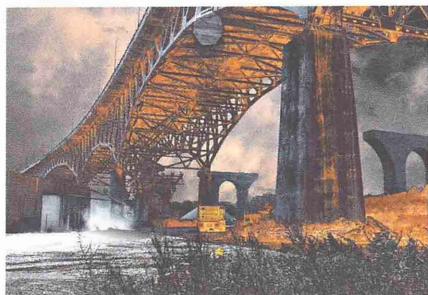
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Kokoon Arts Presents *The Fin Art of Ray Troll and Cleveland-Inspired Works*

by William G. Scheele



TOP ROW, LEFT TO RIGHT: "Careful what you wish for," by Ray Troll; "Game Fish," by Ray Troll. BOTTOM ROW, LEFT TO RIGHT: "New and Old," digital photographic print, by Michael Nekic; "Merryheart" by Randall Tiedman; and "Early Morning Cuyahoga," by Michael Prunty.



The Fin Art of Ray Troll

Fresh off the boat from Ketchikan, Alaska, artist Ray Troll presents a number of prints in honor of the Fine Art of Fishing. Ray's colorful and humorous work has a global following and we are proud to expose his art to the Cleveland region.

Kokoon Arts Gallery

1305 West 80th Street
Cleveland, Ohio 44102
216.832.8212 wgsproductions.com

Cleveland Inspired Work

Three of Cleveland's finest artists present unique visions of their homeland. Michael Prunty produces delicate atmospheric effects of our beloved Flats with transparent watercolor paintings. Randall Tiedman conjures visions of the Rust Belt on a Hudson River painting scale. Michael Nekic tweaks his original photographs with computer graphic software, creating a range of effects from the extremely subtle to wildly colorful psychedelic.

Kokoon Arts Salon Gallery

Contemporary artwork is represented in a variety of media and styles: ceramics by

Andrea LeBlond & Donna Webb; sculpture by Charles Herndon & Gary Spinosa; prints by Karen Kunc & Ralph Woehrman; paintings by Susan Squires & Evie Zimmer; Sacred Geometry paintings & prints by Charles Gilchrist; photography of The Band & Bob Dylan by William G. Scheele.

Natural History prints, paintings & sculpture are available by Charles R. Knight, William E. Scheele, Larry Isard, Mary Wawrytko & Mauricio Anton.

Regional historic art is represented by Kokoon Arts Club memorabilia and Cleveland School artists William Sommer, Henry Keller, Frank Wilcox & Paul Travis. ■

Honor the Horse by Karen St. John-Vincent

Grass bends under booted foot.
Move gingerly, miss the meadow muffins.
"Move like an Indian."
Heads lift from grazing, turn to watch.
Birds call from tree to tree.
Step. Breathe. Step. Breathe.
The lead mare approaches.
I stand, breathe.
She bows her massive head.
Her long black mane, like dread locks
Falls over me.
The brief nuzzle,
The blow of release as she moves on.
I am accepted.

Three years ago, I lost my way as an artist. I began many projects that were never finished. I became tangled in the chaos of my life. I got good at routine - that which required no thought: chores, errands, TV.

Last summer and into fall, I took part in a series of workshops, learning from a herd of 7 horses and a zebra in Novelty, Ohio. As I began my journey back to self, I picked up my camera again, began writing again, painting again. It was the herd that silently showed me the way back.

This summer, I honor them in pictures and words. **E**



"Horses," 36" X 24", by Karen St. John-Vincent

COURTESY OF THE ARTIST

Screw Factory Artists

13000 Athens Avenue
Lakewood, Ohio 44107
karen@karenstjohnvincent.com
216.409.6182

HONOR THE HORSE

PHOTOGRAPHS BY KAREN ST. JOHN-VINCENT

SATURDAY, JUNE 7, 4 - 8PM (AND BY APPOINTMENT)

STUDIO 213

19



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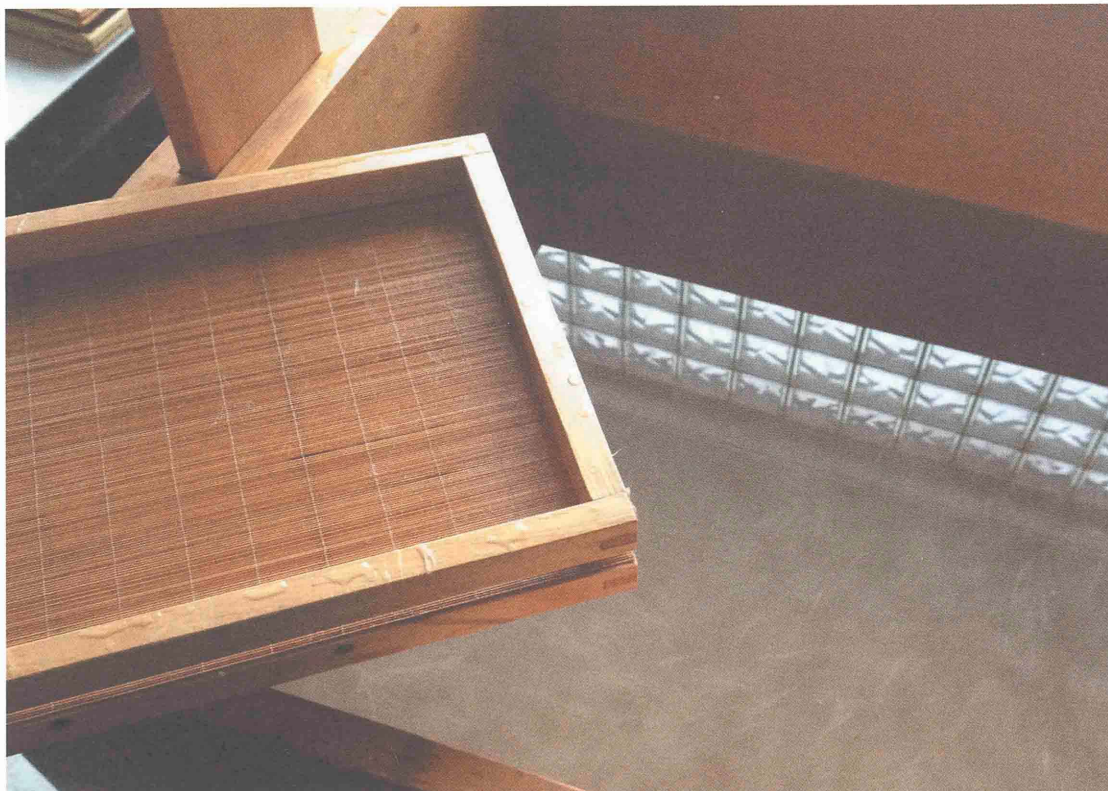
(216) 440-1044
www.kevinbusta.com



Innovations with Traditional Roots at the Morgan Conservatory

by Mason Milani

CHARITY THOMAS



Eastern papermaking.

PAPER is often considered a given in our modern age. Almost 2,000 years ago in China, however, the production of handmade paper was recorded for the first time and revolutionized the documentation and exchange of information. This innovation ousted bulkier, cumbersome writing agents such as strips of bamboo, and it allowed information to be stored and shared more efficiently. Papermaking subsequently spread to Korea and Japan, adapting to each culture and environment and produced distinctive techniques.

The traditional practice of Eastern-style hand papermaking has since become a fading craft, due to the mechanized paper industry. What was once handmade out of necessity is now only made by hand to propagate tradition and produce high quality papers. The Morgan Conservatory actively

promotes the versatile nature of handmade papers to raise awareness of their value to artists, conservators, and papermakers. While the Morgan is currently producing artisanal Western-style papers, it is now launching an Eastern Paper Studio to produce a collection of papers made in the traditions of Washi (Japanese paper) and Hanji (Korean paper).

The development of this studio increases the capacity of the Morgan's educational scope and complements its strengths in Western papermaking. The Morgan already cultivates the largest grove of Kozo (Japanese paper mulberry) trees in America, which allows us to engage in the full life cycle of Eastern paper. Each year the Kozo plant is harvested, steamed, and stripped of its bark, which is then cleaned down to its white meaty fiber. Cleaned bark is then

cooked and hand beaten to a pulp, which is finally ready to disperse into water and a gooey formation aid, where sheet formation begins.

With this full cycle in mind, the Morgan has invited thirteen North American artists to exhibit their explorations of Eastern papermaking and traditional fibers in the gallery. The exhibition, titled *Revive & Renew: Contemporary Artists and Eastern Papers*, runs from August 1 through September 20

and offers a unique opportunity to experience how the roots of tradition can drive innovation. The artwork ranges from Julie McLaughlin's transformation of 6-by-9-foot sheets of handmade Kozo paper into elegant and wearable garments, to Melissa Jay Craig's organic, sculptural kozo forms of deceptive strength that contrast their perceived fragility.

This exhibit is presented in conjunction with the Morgan Conservatory's newly established Eastern Paper Studio, funded generously by Cuyahoga Arts & Culture, the Gund Foundation, the Cyrus Eaton Foundation, and numerous individual donors, and will provide public outreach about Asian papermaking techniques and their myriad artistic innovations. ■

Hand Papermaking as Meditation

by Charity Thomas

CHARITY THOMAS



ABOVE: Hand-beating cooked Kozo fibers. RIGHT: Aimee Lee's "Jingles" - Colored pencil on spun and woven pineapple paper, varied handmade papers and paper thread - 17.5 x 4.5 x 4.

IN FEBRUARY, I began working as an apprentice to Hanji (Korean paper) expert and artist Aimee Lee at the Morgan Art of Papermaking Conservatory & Educational Foundation in their new Eastern Paper Studio. Getting an inside look at this plant-to-paper operation right here in Cleveland is one of the richest, most engaging experiences I've ever had.

Before starting my work at the Morgan, I had little understanding of all that goes into (and all that can go wrong with) making paper. The process is comprised of many steps and each step lends itself to error. But rather than allow myself to become frustrated by this, I have embraced the delicate nature of Eastern papermaking. Though I'm far from perfection, I improve each day that I practice. The act of papermaking, with its

repetitive tasks, is a kind of meditation for me: it quiets the mind. There is something infinitely satisfying about laboring with my hands to produce something as simple, beautiful, and functional as a single sheet of paper.

My days at the Morgan are spent scraping bark from the Kozo trees that were harvested this past fall from the garden out back, cooking and beating fiber, and making paper. I'm learning how much I enjoy working with my hands, and making something useful affords the satisfaction of feeling self-sufficient and able. I love every bit of working at the Morgan, because I'm always learning something new, and because both my body and mind are actively engaged. I'm growing stronger from lifting buckets full of water and loading the hydraulic presses with stacks of



AIMEE LEE

wet paper and heavy wooden boards. The physical labor makes me feel competent, empowered, and healthy. Even when I'm scrubbing vats and cleaning the huge pots in which we cook fiber, I have a smile on my face, and feel I could do this kind of work all day, every day, and never tire of it. It's good for the soul. When you're working really hard at something you love, it becomes energizing rather than exhausting. I'm fulfilled and the satisfaction of work done well is the reward in and of itself. In addition to feeling good about my duties at the Morgan, there's the added bonus of preserving ancient papermaking techniques and educating the community about papermaking's rich history.

The simplicity of the paper we make at the Morgan does not belie its rigorous production process. We labor long and hard—and willingly—to get something as simple and beautiful as a sheet of paper. That sheet of paper has infinite possibilities. ■

The Morgan Conservatory

1754 East 47th Street
Cleveland, Ohio 44103
216.361.9255
morganconservatory.org

OH, LETTERPRESS | APRIL 11 - JUNE 7

TRANSFORMATION: 2ND REGIONAL JURIED EXHIBITION | JUNE 20-JULY 17

REVIVE & RENEW: CONTEMPORARY ARTISTS & EASTERN PAPERS | AUGUST 1-SEPTEMBER 20

7TH ANNUAL BENEFIT & SILENT AUCTION | OCTOBER 4

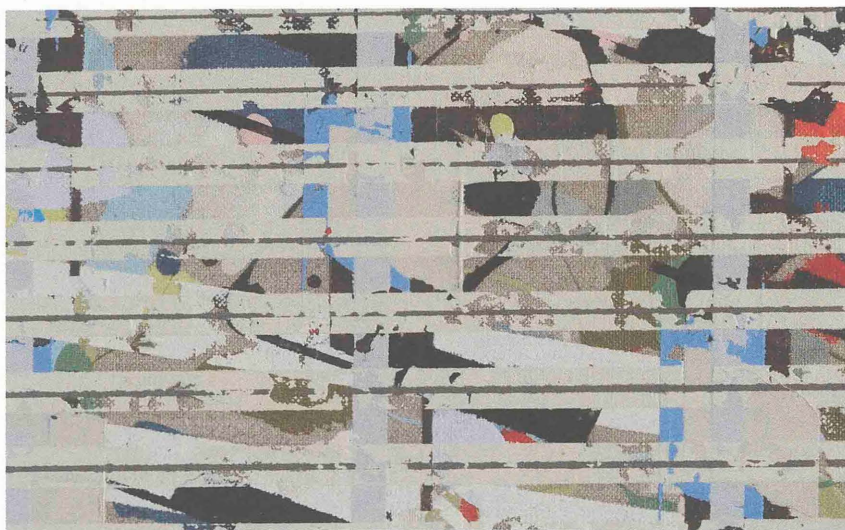
CHAR NORMAN & ELENA OSTERWALDER | OCTOBER 17 - NOVEMBER 29

ABECEDARIA VII: ART BOOKS CLEVELAND | OCTOBER 17-NOVEMBER 29

Generations

by William Busta

COURTESY OF WILLIAM BUSTA GALLERY



Andrea Joki, "Sound Between Heartbeats" (detail), oil and acrylic on linen, 35" x 43"

22

PERHAPS the best known painting by an artist living in Cleveland is Archibald Willard's patriotic painting "Yankee Doodle," better known as "The Spirit of 76," exhibited at the Centennial exhibition in Philadelphia in 1876. This painting of battered soldiers with fife and drum, set during the Revolutionary War was popular enough in its day that Willard painted many copies (one is in the lobby of Cleveland City Hall).

Archibald Willard (1836-1918) was self-taught, mostly, starting as a painter of scenes on carriage doors. By the time of "Yankee Doodle," he was teaching aspiring artists in his studio, among them Frederick Gottwald (1858-1941).

Gotwald studied in Germany after his time with Willard, and became known for

his impressionist paintings, particularly of scenes in Europe. He taught in Cleveland at the Design School for Women (later, the Cleveland School of Art) from 1885 to 1926. Among his students was Henry Keller (1869-1949)

Keller attended the Design School for Women 1887-1888, then studied in Germany. His work *Wisdom and Destiny* (now in the Collection of the Cleveland Museum of Art) was in the famous Armory Show in New York in 1913. Keller taught at the Cleveland School of Art from 1902 until 1945. His students included Charles Burchfield and Paul Travis (1891-1975).

Travis graduated from the Cleveland School of Art in 1917 and taught there from 1927-1957. He was among the great Cleveland

Watercolorists of the 1920s – 1940, becoming best known for paintings inspired by his trips to Africa. His students included Julian Stanczak, Richard Anuskiewicz, and Joseph O'Sickey (1918-2013)

O'Sickey graduated from the Cleveland School of Art in 1940, and later taught at Kent State University 1964 to 1989. His earlier paintings were more influenced by early modernism – his later work by post-impressionism. Craig Lucas (1942-2011) was among his best students.

Craig Lucas received a BFA from Kent State University in 1967 and taught at Kent State University from 1969-2004, inspiring generations of undergraduate students. His work was never very popular, except among artists and critics and curators. Extraordinary in composition, ingenious in technique, and brilliant as a colorist, he was sometimes prickly, often generous, and always inspiring.

The Busta gallery represents several of his students:

- Michael Loderstedt (born 1958) received an MFA from Kent State University in 1985.
- Hildur Asgiersdottir Jonsson (born 1963) received an MFA from Kent State University in 1995.
- Andrea Joki (born 1969) received a MFA from Kent State University in 2006.
- Timothy Callaghan (born 1976) received an MFA from Kent State University in 2005.

The best students do not mimic their teachers, but they receive and pass on key structural concepts and formative gestures, generation to generation. ■

William Busta Gallery

2731 Prospect Avenue
Cleveland, Ohio 44115
willambustagallery.com

TOMMY WHITE | JUNE 6 TO JULY 31

AMY KRUSINSKI SINBONDI: CERAMIC SCULPTURE | JUNE 6 - JULY 31, 2014

BELLAMY PRINTZ: PRINTS AND PHOTOGRAPHS | SEPTEMBER 5 - OCTOBER 11, 2014

DEXTER DAVIS + JASON MILBURN: PAINTINGS AND DRAWINGS | SEPTEMBER 5 - OCTOBER 11, 2014

TUESDAY-SATURDAY 11:30-5PM OR BY APPOINTMENT

CLOSED THE MONTH OF AUGUST FOR SUMMER HOLIDAY

AHA! Festival Illuminates a Changing Cleveland

by LAND Studio Staff

AARON ROGOSIN, COURTESY OF JEN LEWIN STUDIO



Jen Lewin's "The Pool," installation at South by Southwest in Austin, 2013.

DOWNTOWN CLEVELAND'S physical landscape is changing. Major developments such as the Global Center for Health Innovation, the Cleveland Convention Center, and Horseshoe Casino are completed. Other projects, including the redesign of Public Square, upgrades to the Mall, and the construction of new hotels and residences, will be completed in the next few years. These improvements have attracted conventions and events such as the 2014 Gay Games, which will allow Cleveland to showcase its cultural and civic assets to an international audience.

Last year, Cuyahoga Arts & Culture (CAC), a public funder of arts and cultural activities in Cuyahoga County, developed the Creative

Culture Grant program to support new arts programming. LAND studio was awarded the grant to fund a free, multi-day festival of lights called AHA!. This event will celebrate Cleveland and the physical transformation taking place downtown.

Beginning on Friday, August 8, and ending on Sunday, August 10, AHA! will feature light installations and video projections from artists from the region and beyond. Featured projects will include:

Global Rainbow, is a static laser installation that projects seven multicolored beams viewable from up to 35 miles away by Berlin -and New York -based artist Yvette Mattern. The project will be installed at the Great Lakes Science Center and projected over the Mall.

The Pool, is made up of two hundred interactive circular platforms set in concentric circles by Jen Lewin of Colorado. By entering the pool, you enter a world where play and collaborative movement create effects of light and color.

Iván Juárez of Mexico City is developing a concept for the Cleveland Public Library's Eastman Reading Garden. His aim is to produce an installation through which garden-users may reflect on their relationship with the surrounding city.

The artwork will be installed in June 2014, when the Eastman Reading Garden is opened to the public, and then will be on display during

AHA! and throughout early fall.

Obscura Digital of San Francisco is an alliance of artists and technologists who set convention aside to create entirely new encounters with light, image, sound, and motion. Obscura is planning to present an architectural light display on the Global Center for Health Innovation.

Civic buildings around the Mall will also be illuminated.

AHA! programming may also include Believe in CLE, a large-scale yoga event on Mall B; Pecha Kucha, a fast-paced multi-speaker event; a large-scale bike ride; a night market; and food trucks.

AHA! would not be possible without our sponsors, which include Cuyahoga Arts and Culture, The George Gund Foundation, the Ohio Arts Council, Cleveland Public Power, The Eaton Charitable Fund, The Adcom Group, The Cleveland Public Library, Positively Cleveland, the Downtown Cleveland Alliance, and the City of Cleveland. Our media sponsors include WKYC and Clear Channel. ■

LAND Studio

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
216.621.5413
land-studio.org

AHA! FESTIVAL | AUGUST 8-10, 2014 DOWNTOWN CLEVELAND

Astronaut Loren Naji will Pilot an Art Shuttle, Launch a Satellite, Explore a Virtual Art Gallery, and Investigate Planet Earth's Art Terrain with Earthlings

by Loren Naji



Loren Naji (left) with Grace Wen in front of the Satellite Gallery's facade-in-progress on Lotus Street in Waterloo. Wen will manage Satellite as an installation space when it opens June 6.

STAR DATE June 6th 2014, Satellite Gallery, at 442 East 156 Street, Earth will open its hatch, with a stellar celebration, exposing a host of installations to be explored by the people of this planet. The Satellite will change installations every 2 or 3 months, creating a constant evolution of the space. This venue will be guided by Astronaut Grace Wen and me, in search of new installations, explorers and creators. Contact satellitegallerycollinwood@gmail.com with ideas or proposals!

Earth galleries seem to be galaxies apart, so I am creating a free art shuttle bus that will transport explorers around Cleveland during art walks and art events. It will

connect Collinwood to Downtown, Ohio City, Gordon Square and University Circle. This modified school bus will serve as a rolling art gallery, art billboard and explorer shuttle system. Instead of RTA, this vehicle will be dubbed "ART" (Artist Regional Transport), An Intergalactic East West Astronaut Shuttle Transport System. It will have the seats removed, to be replaced with comfortable couches, a coffee table and interior gallery hanging area. The exterior will feature a wildly painted spaceship appearance, porthole windows, changeable signage, announcing evening art events, exterior art hanging apparatus and a satellite dish for interstellar communication! It will be piloted

by an astronaut in uniform, who announces local art sightings and events. ART will celebrate its first launch on Saturday, June 28th at The Waterloo Arts Festival!!!

Starting May 6th, I will be pioneering The Cleveland Art Scene Virtual Gallery for *Scene Magazine*! Each week, *Scene* will print a small column with a QR code, website address, exhibition title and artists' names. This code, when scanned or searched, will direct its readership of 50,000 people to a webpage that will display ten or so images of works by the featured artist for that week, along with his/her and my statements. This "column" will appear in each issue for a year, allowing for 52 consecutive shows.

The website, najiscenevirtualgallery.com will be presented in a format that allows viewers to scroll through images and even continue scrolling to view shows from previous weeks.

Talented artist, Grace Summanen and I will lead children on an art exploration, starting with a Lake Erie beach clean-up, finding debris and garbage on July 11. The following day, July 12, we will bring our beach "treasures" to Loren Naji Studio Gallery and make art from our flotsam combined with glue and paint! The following week, on July

19th, we will present these works in a show titled *Erie Art Treasures*. We will donate proceeds from this show, to a cause that benefits children. Email Loren Naji Studio Gallery to sign up your 5 to 13 year old kids for this exciting show!

On August 8th, CWAL and Loren Naji Studio Gallery will present The third *Tall Walls, Unjuried, Uncensored* show with a twist. Honoring The Gay Games, which will be presented in Cleveland that weekend, we will highlight art that celebrates or addresses

sexual freedom and alternative lifestyles.

Finally, I am proud to thank the supporters who have made these projects possible. The Satellite Gallery rehab project was completed with the support from Art Place. The ART Shuttle is part of Collinwood Vibrancy Program by Northeast Shores Development Corporation and is made possible through generous support of The Kresge Foundation and is supported in part by the residents of Cuyahoga County, through a public grant from Cuyahoga Arts & Culture. ■

Loren Naji Studio Gallery

2138 West 25th Street
Cleveland, Ohio 44113

Satellite Gallery
442 East 156 Street
Cleveland, Ohio 44110
216.621.6644
lorennaji.com

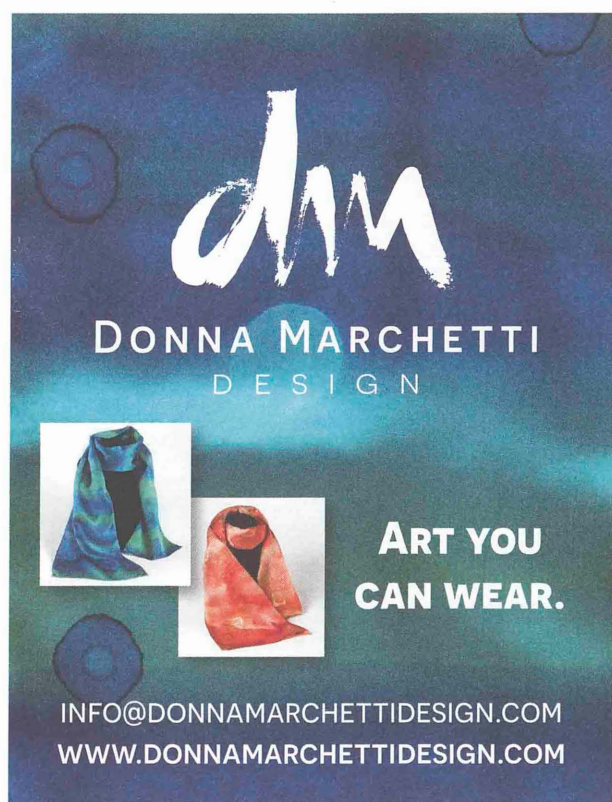
JUNE 6: SATELLITE GALLERY OPENING

JUNE 28: ARTIST REGIONAL TRANSPORT LAUNCH AT WATERLOO ARTS FESTIVAL

JULY 19: ERIE ART TREASURES OPENING

AUGUST 8: TALL WALLS, UNJURIED, UNCENSORED


25



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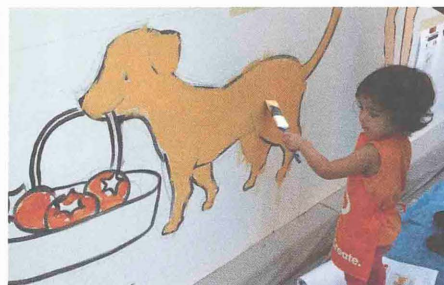


PHOTO: COURTESY OF THE TANG MUSEUM AT SKIDMORE COLLEGE AND CORITA ART CENTER, LOS ANGELES

Art House: Bringing Books to Life

by Stephanie Kluk

COURTESY OF ART HOUSE



Children bringing storybooks to life through art as part of Literary Lots in 2013.

Art House

3119 Denison Avenue
Cleveland, Ohio 44109
216.398.8556
arthouseinc.org

AS PART of Art House's mission, we strive to make art accessible to children and adults throughout Cleveland. Art House outreach programs have been a part of several unique projects around the city, including a partnership with Literary Lots, a free, two-week, open camp in Ohio City.

The brainchild of Kauser Razvi, Literary Lots brings the power of imagination to urban kids by turning vacant, underused spaces into life-size scenes from children's

books. Because of its success, Literary Lots is expanding, offering an extra week of programs and adding a second location on the east side. This year's theme focuses on water, inspiring new projects that are sure to be fun and exciting. Artists will lead several workshops in clay, printmaking, mixed media drawing, and painting. We will also help create a public mural, and assist with the program's family dinner and movie nights.

We are delighted to work with the Cleveland Public Library to bring this program to life. We strongly encourage families (and even adults without children) to visit Carnegie Library on Fulton Avenue to experience the magic of this program first hand. The program runs July 16th through August 16th, 2014.

Literary Lots is open to all Cleveland residents. For more information and to register for specific AH sessions, visit our website at www.arthouseinc.org. ■

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Creative Minds in Medicine
A Cleveland Creative Intersection

download at
cultureforward.org

sign up for our email newsletter to
receive information about the Fall
conference connecting arts and health in
greater Cleveland

COMMUNITY
PARTNERSHIP
FOR ARTS AND CULTURE

Summer at Orange Art Center

by Deborah Pinter

SUMMER is here, and it's time to honor our adult students at our 30th Annual Adult Student Art Exhibition. This year we include the faculty's art along side that of our talented students. Prizes—including the Ruth Paisley Award for Best in Show, and the Mildred and Joe Woodell Award For Excellence In Art—will be awarded to students in media including craft, ceramics, painting and works on paper.

You may also view wonderful creative examples produced this past year in various classes and workshops the following week,

June 2 - 6, from 10 am to 4 pm. Some pieces will be available for purchase.

Back by popular demand, our week-long summer camps are structured towards ages 6-11 or 11-14. Summer Camp kids can work in drawing, painting and pottery. Pottery classes include hand building or wheel throwing. Kids can stay all day, or take one camp. Class size is limited and sold out last year. Register by calling 216.831.5130. You do not need to be an OAC member or resident of Orange, however if you become a member of the OAC you will receive early

registration privileges and discounts all year. Please visit orangeartcenter.org for details. ■

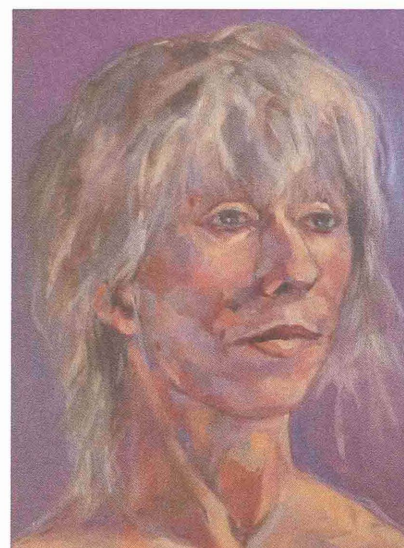
Orange Art Center

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
216.831.5130
orangeartcenter.org

ADULT STUDENT ART EXHIBITION

RECEPTION 3-5PM SUNDAY, JUNE 1

AWARDS PRESENTATION AT 3:30PM



"Purple Lady, II," by Sharon Rosenbaum, the 2013 Best In Show award winner.

COURTESY OF ORANGE ART CENTER

SAVE THE DATES:

09.20.13
10.18.13
11.15.13
12.20.13
01.17.14
02.21.14
03.21.14
04.18.14
05.16.14
06.20.14
07.18.14
08.15.14
09.19.14

NORTHEAST OHIO'S ECLECTIC ARTS MAZE

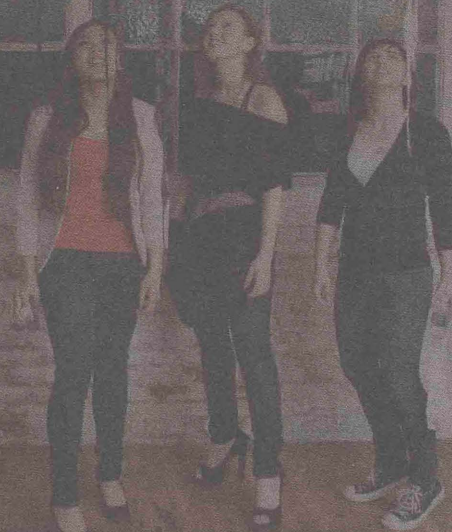
THIRD FRIDAYS

Come see the largest fine art complex in Cleveland with over 40 galleries, studios, and other creative spaces all under one roof. On Third Fridays, the whole building comes alive from 5 - 9 pm for the most fascinating art walk you've ever experienced.

78thstreetstudios.com

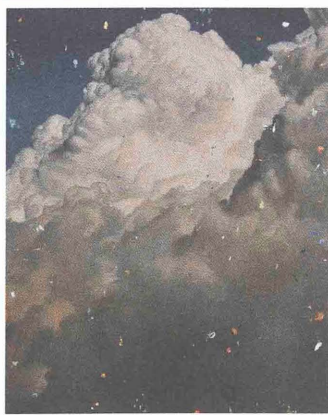
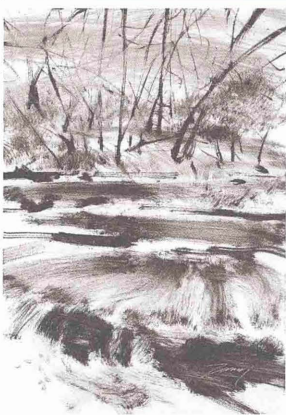
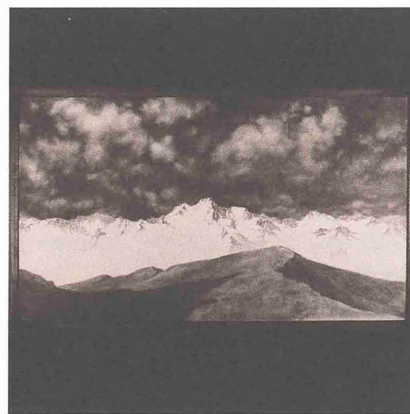
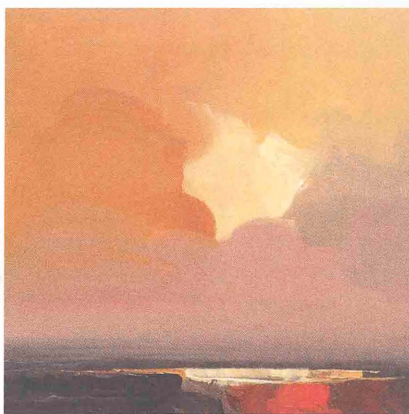
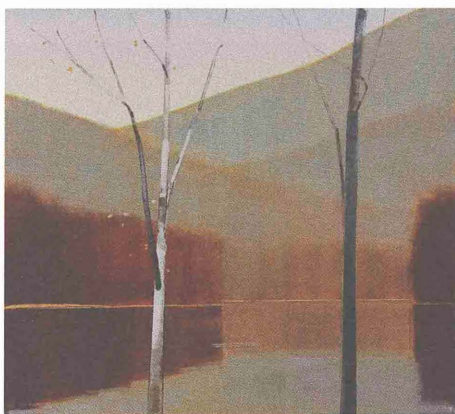
78th STREET STUDIOS

1300 W. 78th St. north of Lake Ave. at the west end of the Gordon Square Arts District.



Bonfoey presents *Altered Scapes* by Micah Brown

IMAGES COURTESY OF BONFOEY GALLERY



Top row, left to right: Stephen Pentak, Robert Roth, George Kozmon. Bottom row: Kim Zarney and John Sargent.

THE BONFOEY GALLERY will be exhibiting the paintings of George Kozman, Thomas McNickle, Stephen Pentak, Robert Roth, John Sargent and Kim Zarney. The exhibition, *Altered Scapes*, will be on view in our street and lower level galleries from May 9 to June 7, 2014.

Works in the exhibition vary as much as the artists themselves. Beginning with the landscape as a common theme, each has portrayed it in different ways; from the highly realistic, to the ephemeral moments, to the traditional sense of the word landscape. Each

artist draws from the physical world as a starting point, but to simply call the pieces landscapes would be a mistake.

George Kozmon is best known for his monumental architectural paintings, so large in scale that one must take a step back to take in the whole, as one does in nature. His command

of technique reflects his thirty-year career.

Thomas McNickle's aim is to capture the sights, sounds and smells of his vistas. He does not just experience the moment, but connects with it in a way that is outside the moment. He uses plein-air watercolors as studies for larger watercolors and oils done in the studio. He wants his work to evoke the initial experience, not describe it.

Stephen Pentak is conscious of the abstract, but works in reality with the freedom to create and invent his space. He uses layer upon layer to make his work come to

life with bright underpainting, enveloped with shadowy sheets of pigment on top. He creates serene landscapes that only exist in our dreams.

Robert Roth invents from nature. He likes to be spontaneous by abstracting the forms and in turn creates a sense of mood and atmosphere. By combining a variety of textures and shapes with quick brush strokes he achieves a sense of lost and found.

John Sargent has an uncanny ability to create not necessarily what you would see in nature, but the ideals you wish you could see. His work offers a place for deep penetrating thought.

Kim Zarney prefers autumn, winter and early spring which he calls "quiet time" — when the landscape opens up and reveals its forms and patterns. He uses simple, spontaneous gestures to capture an idea, a feeling, the play of light, a shadow or a texture. Influenced by printmaking, his works are abstractions and impressions of the natural world that leave room for interpretation by the viewer.

For more information, please contact The Bonfoey Gallery, 216.621.0178, or visit the company website at www.bonfoey.com. ■

Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44114
216.621.0178
bonfoey.com

ALTERED SCAPES | MAY 9 - JUNE 7, 2014

Why Artists Chose Cleveland and the Superior Arts Quarter

Interview with Artist Jessica Newell by ArtSpace Cleveland

ARTSPACE CLEVELAND: Where did you live before moving here?

Jessica Newell: Before moving to Cleveland, I was biking from Cleveland Heights to my teaching job at Cleveland State.

AC: Why choose a live/work space in Cleveland?

JN: I decided to move to Tower Press to be closer to CSU and to be surrounded by like-minded artists.

AC: What kind of art do you create?

JN: I create surreal landscapes and

cityscapes, focusing on Cleveland's architecture.

AC: Has your production increased with the impact of a creative space?

JN: The Tower Press environment is important in my creative process. While the loft is calming, meeting with other artists is invigorating - you need that sort of energy.

AC: What aspect of living and working do you enjoy?

JN: I love the location of Tower Press. I also have a gallery downtown in the 5th Street Arcades.

AC: Do you participate in any art shows?



Jessica Newell in her live-work space at Tower Press.

COURTESY OF JESSICA NEWELL

ArtSpace-Cleveland

1400 East 30th Street
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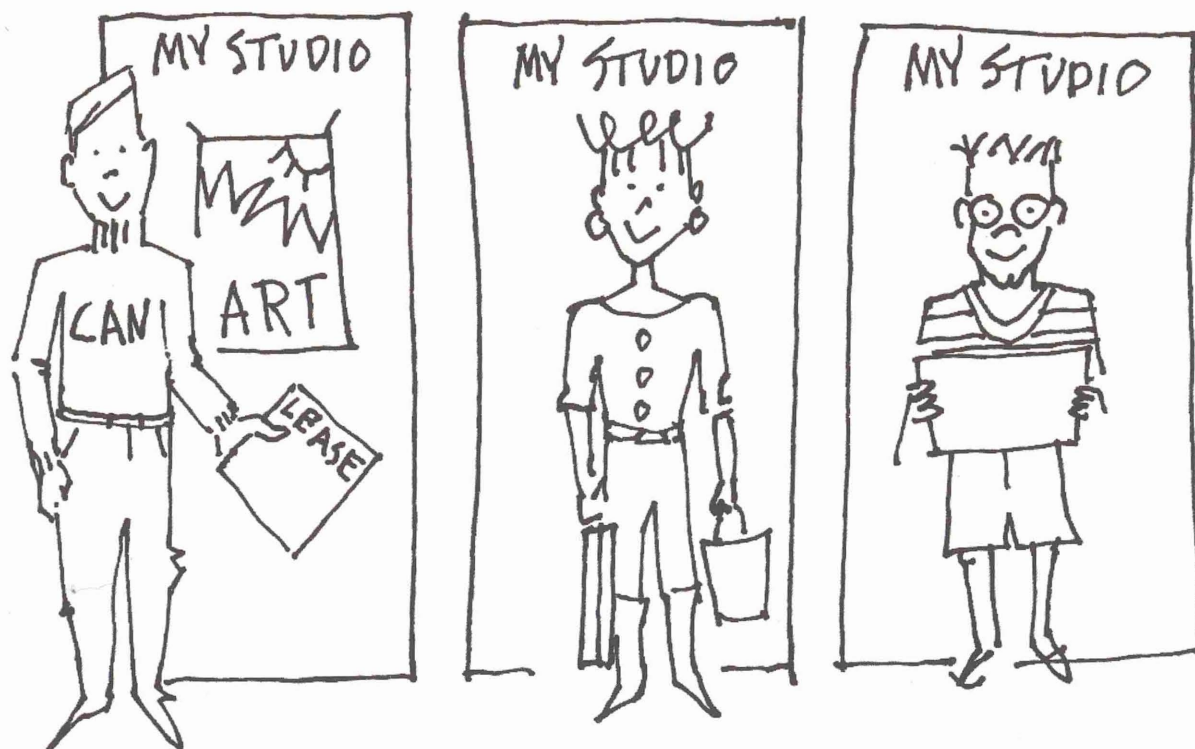
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The Artists Upstairs – Yes We Can!

by William Martin Jean



Cartoon by William Martin Jean.

MOST OF US started creating art in our parents' basement, in our bedroom, or maybe on the dining room table if there was a dining room. So actually to have a studio is within itself a dream come true—let alone to have a community of artists and their studios!

On any floor of the building that's home to the group known as City Artists at Work, you can find a number of artists sometimes laboring away or just talking or just hanging out in the hall. That's what artists do! This group came together when three of the artists fled from their studios in an unnamed building

in the Flats several years ago because the rents were going up and the maintenance was going down. Even on a bright sunny day, the building gave the impression of a dark cave where a murder could take place at any moment. Not the most conducive environment for the creative spirit!

Now each of us has a lockable space that varies as much as the style of the art produced. There are tidy studios that could easily pass an health inspection, and others that defy description. We do share, however, one thing in common: we are well aware that the space we have would cost a big bundle more in any other major city in the US.

We are also humbled by our awareness that these spaces at one time housed other, more profitable businesses, turning out products that people not only wanted, but needed. With that in mind, we are willing to put up with and accept slight concerns, like peeling paint, dust, reformatory style

bathrooms and windows that refuse to close. In exchange for these petty inconveniences, we can work in our studios from dawn until dusk and even after that. We can experiment and research new ideas and leave the mess for the next day. We can work on two or five pieces at the same time, we can create a gallery in our studios and open them up for folks to admire.

We are all very grateful for having studios at long last, where we can produce and store more work than we can possibly sell. We can go out to lunch at a number of inexpensive ethnic restaurants in the neighborhood or feel superior that our building has a gym, even though the thought of joining never crosses our minds.

Breaking even each year is the measure of success after we pay the rent, electricity, gas, water, fees, insurance and supplies. To be able to do that is certainly better than having stayed in that studio basement. ■

City Artists At Work

2218 Superior Avenue
Cleveland, Ohio 44114
cityartistsatwork.org

Summer in the City: Cleveland Print Room

by Shari Wilkins

THIS SUMMER at the Cleveland Print Room, you can become a member, develop film, make a pin hole camera, join our Social Club, take a class to learn wet plate collodion or cyanotype photo techniques, take a plastic camera or photogram workshop and show your work in our gallery. Our multipurpose photography center has something for everyone.

In its first exhibit of the summer, CPR hosts *By Any Means Necessary: Observations, Experiences, Perpetuations of Racism* (June 13 - July 26). This show will feature the work of four photographers: Donald Black Jr., Gabriel Gonzalez, Teresa Martinez, and

Christopher Mason and will include an artist panel opening weekend. Stay tuned for more events linked to this show.

Capping the summer gallery schedule, *Lost & Found: Vernacular & Found Photography* features found photographs from private collectors and photo dealers from around the country. There will be a panel discussion, a performance piece and other events surrounding this exhibition. (August 22 - September 20).

Join us this summer to re-ignite your passion for film photography and the art of film processing. In our digital age, the

Cleveland Print Room is your lens to the analog world. ■



FROM THE COLLECTION OF SHARI WILKINS

Cleveland Print Room

ArtCraft Building
2550 Superior Avenue
Cleveland OH 44114
216.401.5981

BY ANY MEANS NECESSARY: OBSERVATIONS, EXPERIENCES, PERPETUATIONS OF RACISM

JUNE 13-JULY 26 | RECEPTION 5 - 9PM JUNE 13 | GALLERY TALK 1PM JUNE 14

LOST & FOUND: VERNACULAR & FOUND PHOTOGRAPHY

AUGUST 22 - SEPTEMBER 20 | RECEPTION 5 - 9PM AUGUST 22 | GALLERY TALK 1PM AUGUST 23

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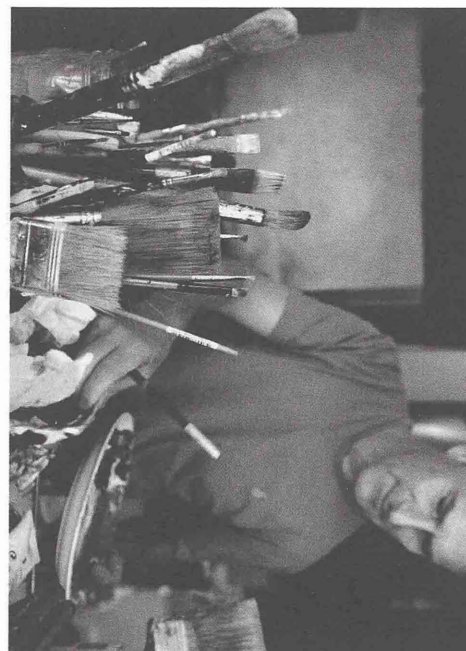
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The Collectors: a Perfect Pairing

by John Farina and Adam Tully

COURTESY OF FARINA AND TULLY



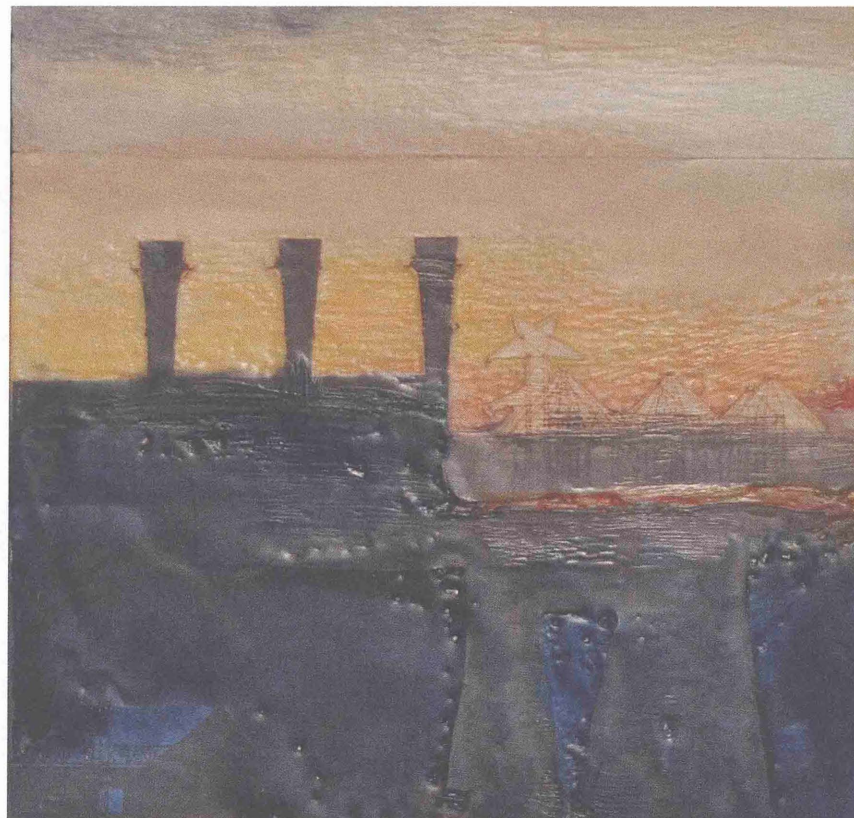
ABOVE: John Farina and Adam Tully. RIGHT: Wax encaustic by Dawn Tekler, from the collection of John Farina and Adam Tully.

JOHN FARINA & ADAM TULLY have been collecting art together since they met nearly eight years ago. Adam actually became an instant collector when he met John, who had already begun his collecting of Cleveland art many years earlier.

The collection they have amassed over this time now numbers close to 350 pieces – almost 90 percent of which is art by Cleveland artists. There are a few pieces by some of Cleveland's well known 'Cleveland School' artists, such as William Sommer and Paul Travis, but the bulk of it is made up of recent work.

"We bought a bigger house last year to accommodate our collection and, well, we're already full," says Farina, "but that hasn't stopped us from continuing to add to the collection." Their Collinwood home is like a gallery exhibition of Cleveland's best known artists: Amy Casey, Matt Dibble, Michelangelo Lovelace, Lori Kella, Liz Maugans, Cathie Bleck, Michelle Murphy, and Phyllis Seltzer—just to name a few.

There's a bright neon piece by Jeff Chiplus,



textile work by Antonia Reiner, prints by Jen Craun and Michael Loderstedt, photography from Barbara Polster, sculpture from Kristen Cliffler, paintings by George Kocar, Patricia Zinmeister Parker and Mark Keffer. Frankly, there's not enough room here to cover it all. There is plenty of work by lesser known artists as well. "We buy what we like," says Tully, "it is more about our enjoyment than anything. Every piece is valuable to us."

A small sample of their collection will be on

display at Zygote Press this August. You'll have a chance to see what they own in one gallery, and add the same artists to your own collection in the second gallery – with the proceeds going to support Zygote Press.

Simon de Pury once said "[Art] collecting is a beautiful disease, and is also totally incurable." Judging from their collection, it would seem that John & Adam are obviously afflicted with the 'disease' and don't have any interest in being cured. ■

Zygote Press

1410 East 30th Street
Cleveland, Ohio 44114
216.621.2900
zygotepress.com

MAKING MAIL: MAIL ART FROM THE DOCUMENTARY

CURATED BY AMBER ESNER & MIKE POLK

JUNE 6 - JULY 3, 2014 | OPENING RECEPTION 6 - 9PM JUNE 6 | SCREENING OF FILM, TBA

THE RASMUSON EXCHANGE: MELISSA DAUBERT AND JIMMY RIORDAN

RASMUSON FOUNDATION ARTIST RESIDENCY

JULY 11 - 31, 2014 | OPENING RECEPTION 6 - 9PM JULY 11 | ARTIST TALK + POTLUCK 6-8PM THURSDAY JULY 24

COLLECTOR'S AFFECTION, CURATED BY JOHN FARINA + ADAM TULLY

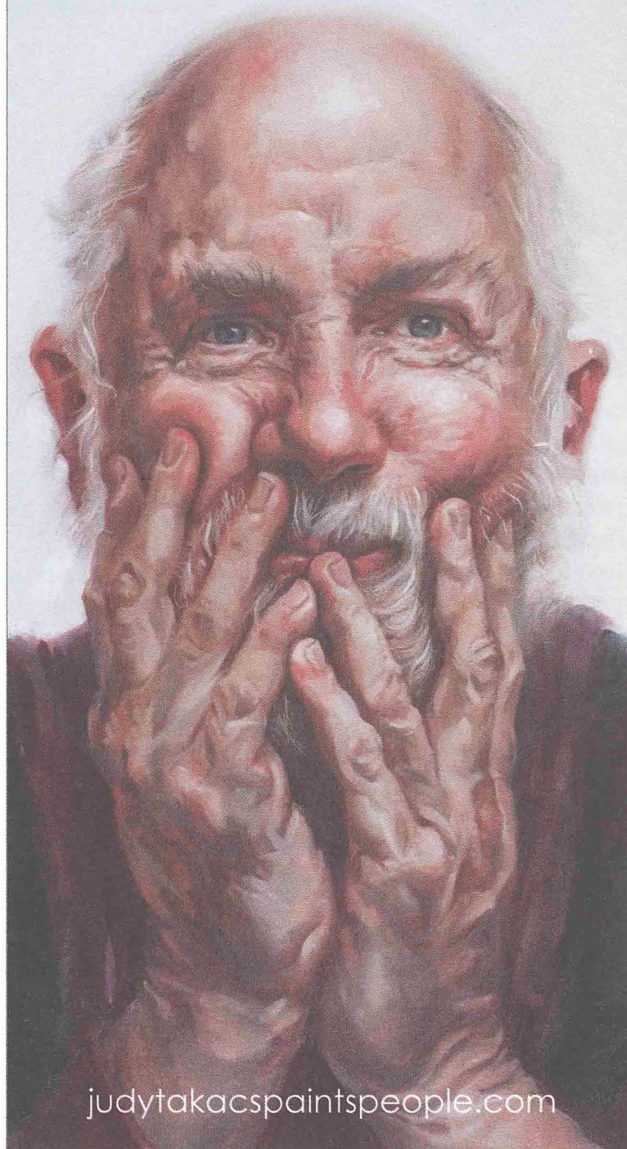
AUGUST 8 - 30, 2014 | OPENING RECEPTION 6-9PM AUGUST 8

Age of Adventure

Judy Takács paints
the retired and inspired

Kendal Gallery at Oberlin
August 20-Oct 5

Gallery Talk:
Friday, September 5 at 4:30
with reception immediately following



judytakacspaintspeople.com

DEXTER DAVIS

JASON K. MILBURN

BELLAMY PRINTZ

9.5.14

WILLIAM BUSTA
GALLERY

WBg

Art for All, at the Art Therapy Studio

by Jennifer Schwartz Wright, ATR-BC

"I CAN'T DRAW a straight line!" "A child could do better." "I am not an artist." As an art therapist, I hear these unfortunate phrases uttered by adults whose judgmental attitudes hold them back from deeply creative experiences. Sometimes our biggest disability is the inner critic. In the Art Therapy Studio, however, we find crafty ways of pushing past blocks, in whatever forms they may take.

Since 1967, we have believed in the power of the creative process to make positive changes in the artist's life. Whatever crisis a person has experienced, be it a terrifying

cancer diagnosis, stroke, or trauma, art making is healing and life-enhancing.

While our work continues in three major hospitals and many local agencies, we also offer

classes that anyone can join at four community studios across town.

Can't grip a brush? We've got a fix for that. Difficulty speaking? We'll help you say it through your art. Stressed-out? We'll show you outlets to explore. Don't want to even talk about it? Fine: let's make art!



Marc and Mickey at Art Therapy Studio.

COURTESY OF ART THERAPY STUDIO

Art Therapy Studio

12200 Fairhill Road
Cleveland, Ohio 44120
216.791.9303
arttherapystudio.org

"Discover the Artist Within You" classes help adults of all abilities develop their artistic talent as they deal with pain, stress, or life-altering changes resulting from serious illness or disability. Join a class at any time. Visit www.arttherapystudio.org to find out more. ■

35

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Corcoran Fine Arts Presents Richard Sedlon (1900-1992): Painter of Dreams and Pookas

by Henry Adams, PhD

IN HIS LATER YEARS, with his white beard and twinkling eyes, and picturesque wine-colored velvet jacket, the painter Richard Sedlon became a much-loved local character in Bedford, Ohio, where he lived with his wife Anne in the historic Hezeikiah Dunham House, dating from 1832, which is now the property of the Bedford Historical Society. In the back of his house he had a small studio, looking out on the back garden. But when weather permitted, he did much of his work in the garden itself, which became an eccentric Garden of Eden under his tenure.

Over the years it filled up with Richard's stone carvings, sculptures, woodcarvings, and painted messages, as well as nearly 100 fancifully designed birdhouses. It was there that Richard held court. Each day his wife Anne would arrange a bouquet or still-life on the picnic table, and often models would come to pose. There he held informal art classes, and staged parties and musical concerts.

And it was largely there, right in the garden, that he created his paintings of large-nosed gnome-like creatures, six to eight inches tall that he called Pookas—and who were clearly an expression of Sedlon's inner self. Pookas never worked for money: they loved to plant gardens, paint, play music, read and sing. Once when a Pooka found a dollar bill, he planted it, thinking it might grow into something useful. But it never did.

Sedlon was the last of a breed: and the last of a remarkably talented crew of gifted artists—including William Sommer, William Zorach, Hugo Robus, Henry Keller—who worked for a living at Morgan Lithography in Cleveland, and in their spare time produced free-spirited adventurous work.

Born in Philadelphia in August 26, 1900, Sedlon moved shortly after his second birthday to Cleveland, where his parents settled on Mead Avenue, on the city's east side, with their 10 children. Both his parents had immigrated to America from Bohemia.

His father was a tailor; his mother operated a candy store and gave music lessons on the side. The whole family was musical, including Richard himself who played the piano as a young man. Brother Joseph became a concert pianist and composer. Brother Edwin travelled in the vaudeville circuit, performing in a band with guitar and banjo.

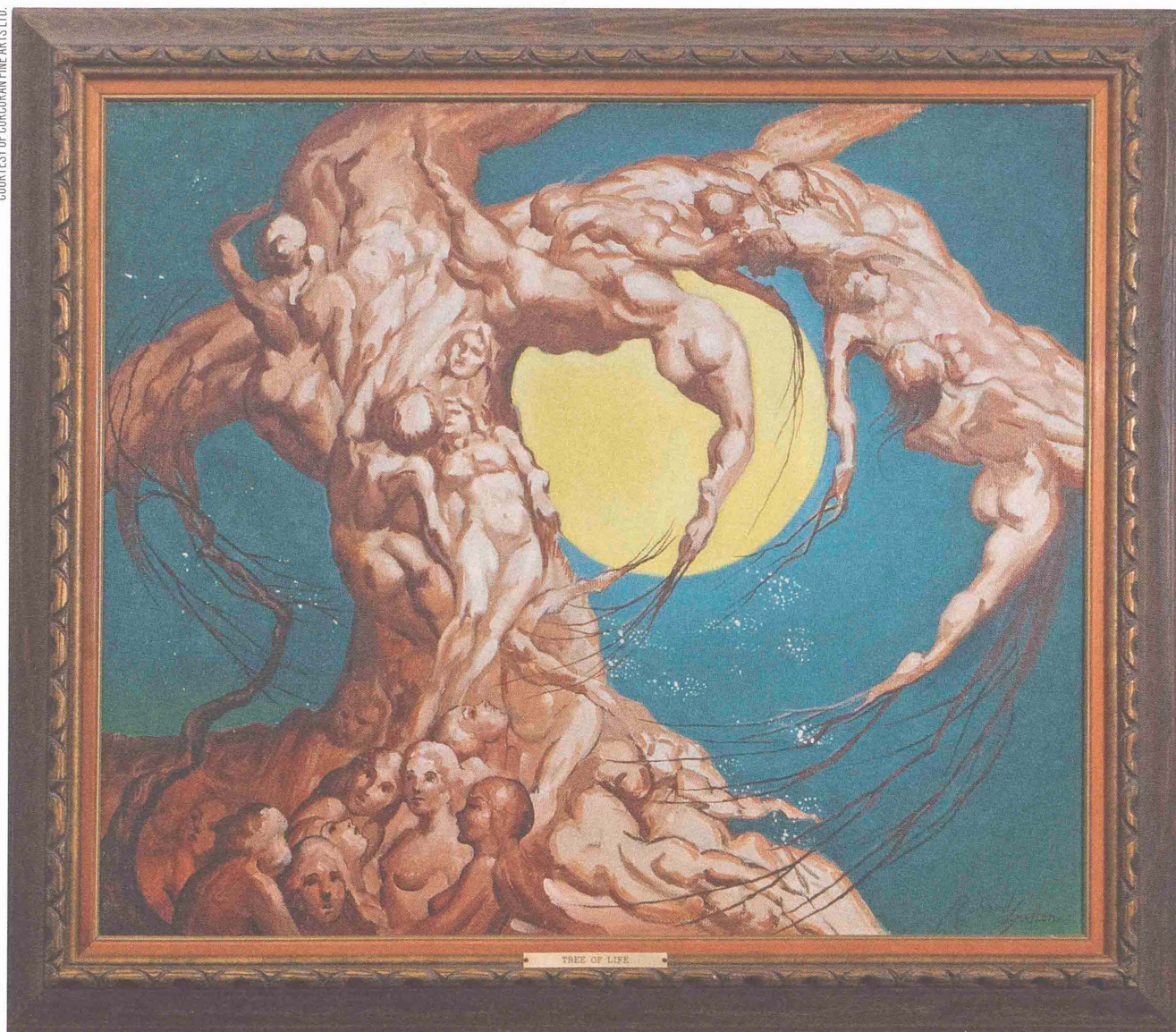
Not much of a scholar, Richard Sedlon showed more talent for making drawings in his schoolbooks than for memorizing the lessons they contained. When he was still in elementary school the principal dropped by to advise his parents that they should send him to classes at the Cleveland School of Art. He started off drawing plaster casts, a process that usually went on for a year, but after two months the teacher, Professor Cooper, came and said, "You're ready for life class, Sedlon. Go on, get up there!"

In his early teens, just two years after grammar school, Richard landed his first full-time job working as an apprentice wood-carver for a company called MacAllisters, which carved stairwells, woodwork, portals and doors for Cleveland churches and civic buildings. After working there about a year, however, he accidentally dropped a door on the head of another workman, which led to his dismissal. Fortunately, his father had a friend who lived nearby, Frank Novotny, who worked as an engraver at Morgan Lithography Company. At the time, Morgan produced movie posters which were distributed around the United States and the world. One day, without authorization, Richard made a portrait drawing on the stone of the movie starlet Loretta Young. The quality of the work was so good that it was run off as a poster and he was asked to do more. In half the usual time, just two years, he moved from apprentice to journeyman, and within three years, still not old enough to vote, he was placed in charge of reviewing the work of the other draftsmen.

Sedlon's first marriage, to a gold-digger

known only as Edith, lasted less than two years. In March of 1950, well into mid-life, he married Anne Nyerges, whose family owned the Dunham House, where he took up residence. When Morgan lithography closed in 1960, the Dunham house became his principal workplace and studio for the paintings of fantastic scenes—half story-book illustration, half New-Age movie-poster fantasy art—that he produced prolifically, until his death in February of 1992. Along with Pookas, a subject he painted over and over again was "The Tree of Life"—with a fluid line of human bodies spreading from trunk to branches. "Take the dream out of life and you have nothing. It's all a dream," he once said. ■

This essay was also published in the May 9, 2014 issue of The Gallery, a fine art publication of Antiques and The Arts Weekly.



Tree of Life, 21" x 25," Oil painting on panel, 1981, by Richard Sedlon (American, 1900 - 1992).

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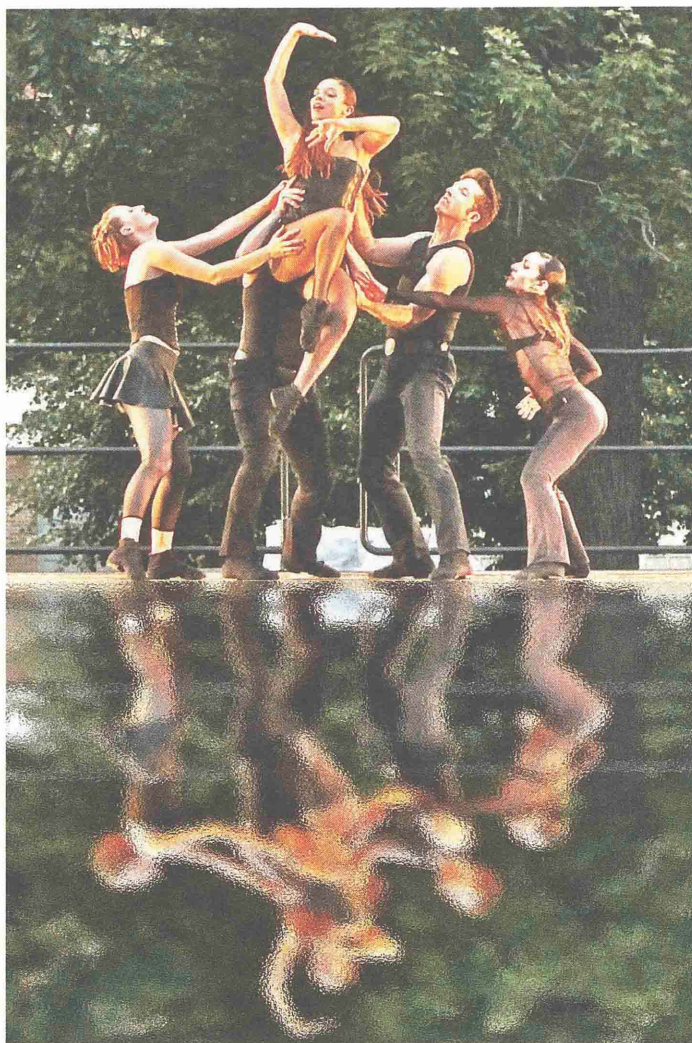
**AWAKENING THE WHIMSICAL SPIRIT: RICHARD SEDLON PAINTINGS AND
SCULPTURES RETROSPECTIVE**
THROUGH JULY 30, 2014

Brandt Gallery Salutes Tremont in the Summer

SUMMERTIME and Lincoln Park have gone hand-in-hand since July 4, 1880, when the park was first opened to the public. The Independence Day celebration included a barbeque and remarks by numerous local dignitaries. More than a century later, after Tremont Art Walkers braved months of 2014's fierce winter, their patience will be rewarded as the arts in Tremont head for the great outdoors and take up Summer residence in the neighborhood's recreational centerpiece: that same Lincoln Park.

This year, Arts in August (a partnership between Tremont West Development Corporation, LAND Studio, Cleveland Public Theatre and Ward 3 Councilman Joe Cimperman) enters its twelfth season of celebrating local music, theater and dance in Lincoln Park. Each weekend of the month brings more varied programming than in previous years. The series opens Friday, August 1, with an original production of Cleveland Public Theatre's Student Theatre Enrichment Program (STEP). To Cleveland teens (ages 14-19 years) who successfully audition, STEP gives an 8-week summer job-training experience, mentored by local professionals.

That Saturday and Sunday, August 2 and 3, the Cleveland Shakespeare Festival takes up residency in Lincoln Park with performances of the classic tale of star-crossed lovers, *Romeo and Juliet*. The following weekend the Lincoln Park stage hosts three blockbuster contemporary dance performances: Inlet Dance, one of the region's most exciting professional contemporary dance companies (Thursday August 7); Groundworks DanceTheater, offering groundbreaking work in contemporary dance



COURTESY OF TREMONT WEST DEVELOPMENT CORP

Groundworks Dance Theater performs at Arts in August.

that embraces risk and imagination while exploring the human experience (Friday, August 8); and Verb Ballets, which strives to support and foster emerging talent and to revive and honor modern dance classics. (Saturday, August 9).

The following two weeks continue the variety of offerings with performances by Mo' Mojo, a hard driving, high energy, Zydeco-based "Party-Gras" band, as well as Opera Per Tutti, which for eight years has challenged conventional notions of how opera can be experienced. All Arts in August events are free and open to the public. Bringing lawn chairs and/or blankets is strongly encouraged. Picnic baskets are

most welcome.

Also, save the date now, September 20 and 21 to bookend the summer celebration of the arts in Lincoln Park with The Tremont Arts & Cultural Festival. The festival occurs each year on the third weekend of September. This year's juried visual arts showcase of work from throughout the region will be judged by three of the neighborhood's most esteemed resident artists: Bruce Edwards, Steven Mastroianni, and Angelica Pozo. In addition to more than 100 visual artists, you can expect the Festival to include more than 20 performing arts groups and 75 to 100 cultural, community, children and food vendors. ■

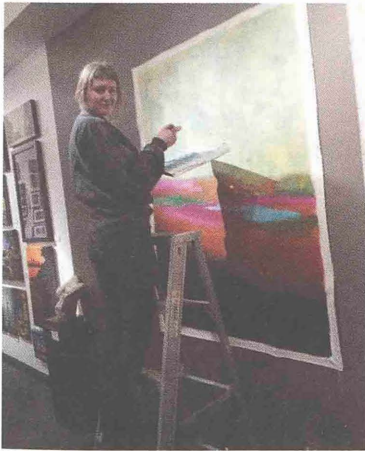
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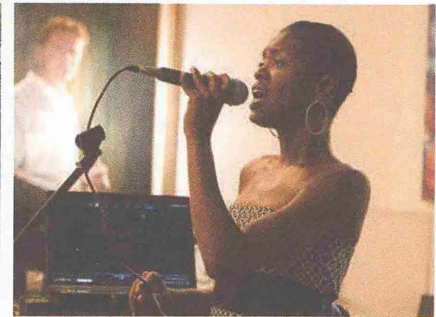
Lila Rose Kole Debut at Hartshorn Studios a Smashing Tremont ArtWalk Success

by Rob Hartshorn

PHOTOS COURTESY OF HARTSHORN GALLERY



Scenes from Hartshorn Studios, inside and out.



RECORD ATTENDANCE. Record wine-drinking. Record sales and commissions. Lila says her abstract landscapes are informed by illuminated moments of sky and water. "I collect these moments like treasures, capturing and recapitulating a sense of place."

Cleveland Makes it Big in New York City in April.

Rob Hartshorn wins "Best in Show" at the 35th annual ArtExpo on Pier 92 in Manhattan. "My life-size figure studies were described by the editor of Art World News as 'Minimalism and Academic with a Modernist twist.'" Cool.

Summer Artwalks at Hartshorn Studios

The Garden Grows: The Sculpture Garden is OPEN six days a week through September.

New Artwork: Our resident sculptor, Fred Gearhart will be exhibiting 15 new pieces, **Live Music:** Strawberry Sunday, an avant-garde flute and cello duo will be serenading us, **Finger Food:** Cooked on our new grill courtesy of a Hawaiian shirt-clad Rob. ■

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CIA Students Add Creativity to Art Awareness project: Fluxus Teaches Students They Have a Role as Arts Advocates

by Cindi Deutschman-Ruiz



"Fluxus: a loose international group of artists, poets, and musicians whose only shared impulse was to integrate life into art through the use of found events, sounds, and materials, thereby bringing about social and economic change in the art world."

—Encyclopaedia Britannica

A surprise gift is arriving in the mailboxes of thought leaders throughout Ohio. Engaging, visually arresting, tactile, and full of perspective-changing information, the gift is designed to make its recipients understand better the pivotal place the arts hold in our community. Helping to design this gift taught

a group of Cleveland Institute of Art students some valuable lessons.

The Fluxus Arts Advocacy Project is a packet of printed and interactive materials, gathered for the enjoyment and edification of those who have the power to affect regional arts funding. It is the brainchild of Zygote Press executive director Liz Maugans, and a collaborative production of Zygote, its interns, CIA students, and other Northeast Ohio artists.

A wide variety of materials have been incorporated into the packet. A bumper sticker showcases the connection between arts education and higher student test scores. Magnets reveal that the arts are a major draw

for people who travel—occupying two spots among the top four most popular activities. A coaster describes the sheer number of area artists by noting that, if brought together in one location, they would actually require the floor space of 15 Terminal Towers. A folded-paper "fortune teller" compares student achievement at the Cleveland School of the Arts with state averages.

The "ah-ha" moment that gave rise to this project took place at the national Alliance for Artists Communities Conference, which Maugans attended. Keynote speaker Wayne Lawson, former executive director of the Ohio Arts Council, asked participants to raise their hands if they could identify their



LEFT: A sampling of components of the Fluxus packets. ABOVE: CIA students and faculty are, left to right, Katie Lewis, Nolan Beck, Diana Bowman, Mike Lombardy, Liz Maugans, Claire Marks, Jennifer Craun, Forrest James, Maggie Denk-Leigh, Nathan Ward, Bernadette Marconi, Lindsay Suarez, Ben Weathers, and Marcy Kniss.

own elected officials. According to Maugans, you could count on one hand the number who could do so, in a crowd of about 200 people. The experience inspired Maugans to come up with a creative way for printmaking to bring arts research to life and disseminate it into the world.

The impetus behind this Fluxus project reflects the sensibility of the original Fluxus movement, which began in the 1960s. Visionary artists of the time sought, as Maugans puts it, to “get art to the streets,” and “stir the pot a bit.”

Of course, before you can stir the pot, you have to assemble the ingredients. Here’s how that process unfolded:

Zygote interns turned to the National Endowment for the Arts, Ohio Citizens for the Arts, the Ohio Arts Council, and Community Partnership for Arts + Culture

for facts and statistics about the arts, addressing their value and impact. Maugans, along with Zygote colleague and Fluxus Art Director + Project Manager Jen Craun (both of whom are long-time adjunct faculty members at CIA), met with students of CIA Associate Professor Maggie Denk-Leigh’s Propaganda class to discuss the project.

Now, the term propaganda carries decidedly negative connotations, but Denk-Leigh points out that, at its core, propaganda involves the development of “projects and components that support ideas, movements, and awareness.” CIA’s Propaganda class allows art students to practice utilizing their artistic skills to communicate ideas in persuasive ways.

Following the initial meeting between CIA students and the folks from Zygote, the project developed along separate but intersecting lines. At CIA, students separated into groups, brainstorming ideas for how best to showcase the facts that most captured their interest. Critiques followed, and ideas that were given the green light were then fully developed, resulting in designs for the bumper stickers, coasters, and magnets described above, among other things. According to Denk-Leigh, providing key content for the project gave students the opportunity to learn “how to speak for themselves and for

their field, in a positive and constructive way.”

Once students designed their own particular pieces, the designs were transformed into physical shape by Zygote. Project manager Jen Craun says students “seemed to drop their jaws to see their designs take physical shape.”

And, while CIA students were developing their materials, Zygote interns, along with area artists, were developing designs of their own as well.

Zygote was responsible for the final printing and organizing of all materials in the 500, numbered, limited-edition packets, and for getting those packets out to the identified movers and shakers. A feedback postcard is included in the packet, encouraging recipients share their thoughts about the project and its message.

Fluxus is remarkable in its scope, ambition and execution, but it’s also notable for something else: While the end product itself is intended to help area leaders recognize the centrality of art to our lives—and thereby understand better why substantial and reliable financial support for the arts is critical—the process of developing the project also opened its designers’ eyes to their own power as artists to shape the future. ■

Cleveland Institute of Art

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Breaking Boundaries at The Sculpture Center

by Ann Albano

THE DIFFICULT SUBJECTS of psychological and physical traumas and domination of others prevail in the summer exhibitions of new artwork by two award-winning, early career sculptors from Toronto, Canada.

Ryan Legassicke has traveled the world to visit government-built walls and fences and interview those directly affected by their imposition. *Shadow-Wall Disease* immerses the visitor in the physical and mental experience of such exclusions and privations.

Janet Macpherson draws upon Catholic

martyrdom and other grotesqueries to "address the hierarchical beliefs around nature in which we categorize, consume and attempt to control the natural world." In *Procession*, terribly mutilated and modified animals—wrapped, bandaged and hybridized, though cast in beautiful porcelain with gold leaf details—haltingly traverse a bridge spanning the length of the gallery. ■



Janet Macpherson, *Angelus* (2012)

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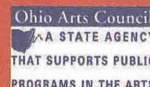
An awards presentation and brief lecture will take place during the opening reception

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THE MONUMENTAL RORIMER

by Henry Adams, PhD

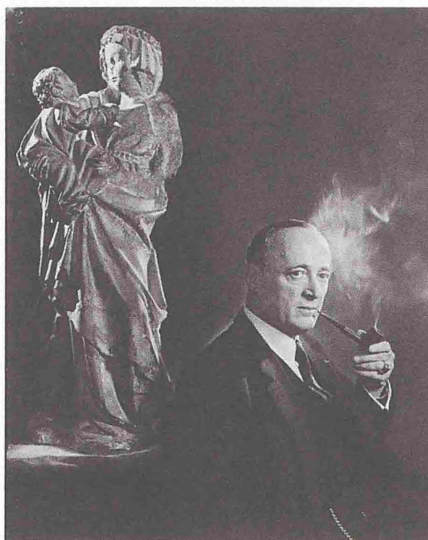
The recent film *The Monuments Men*, starring George Clooney and Matt Damon, provides a good occasion to spotlight the achievements of the Cleveland-born art historian James Rorimer, who was the real-life model for Matt Damon's character James Granger. In thinly fictionalized form, the film recounts the efforts of a small group of American art historians to recover and return the art stolen by the Nazis during World War II. Rorimer was one of the leading figures in this effort.

In fact, James was only one of a group of distinguished members of the Rorimer family who achieved distinction in the arts—and who deserve to be better remembered in Cleveland.

Louis Rorimer—the father of James—was born in Cleveland in 1872 to a prosperous German-Jewish family. The family name was originally Rohrheimer but at a time of anti-German sentiment around 1914, Louis anglicized its spelling. (The name means “Home on the Rohr.” The “Rohr,” which refers to a river in western Germany that flows into the Rhine.) A gifted designer, teacher, administrator, and businessman, Louis played a key role in transforming Cleveland from a cultural backwater into a leader in painting, decorative arts and industrial design.

“Significantly, Louis Rorimer took advantage of his commercial success to generously support and encourage progressive Cleveland artists.”

After studying in Cleveland at the Manual Training School under Henry Matzen, Louis Rorimer went to Europe at the age of sixteen, where he studied at the Kunstgewerbeschule in Munich and at the Ecole des Art Decoratifs and the Academie Julian in Paris. Returning to Cleveland in 1893, he established a studio in the Cleveland



Arcade to produce decorative work, and promptly achieved commercial success with designs that combined sophistication and continental flair with a modern sense of clean lines and clear form. An immensely gifted businessman, he worked for such clients as the Statler Hotels, the Chamber of Commerce Clubs and the Van Sweringen offices. Somehow he remained prosperous even during the worst years of the Great Depression.

Significantly, he took advantage of his commercial success to generously support and encourage progressive Cleveland artists. He staged important exhibitions for Abel Warshawsky, William Sommer, William Zorach and many others. He also taught and played a leadership role at the

Cleveland Institute of Art, where he transformed the design program into one of the most artistically progressive in the country.

Interestingly, because of Rorimer's leadership, many of the key painters of the Cleveland school, such as Henry Keller, Frank Wilcox, and Paul Travis, taught in the design department, rather than in the painting department, which was controlled by an intensely conservative figure, Frederick Gottwald. Thus, Rorimer was in large part responsible for the success of many of the most significant artistic figures trained in Cleveland, such as the painter Charles Burchfield and the industrial designer Viktor Schreckengost. Indeed, Louis Rorimer's legacy lives on even today in the industrial design department, which still ranks as one of the nation's best.

Louis's son James—the Monuments Man—was born in 1905 and attended University school in Cleveland. After graduating from high school, he spent a year in France, where he became fluent in French, and then went on to Harvard, where he studied with the pioneer teacher of “Museum Studies,” Paul Sachs. After graduation in 1927, he was immediately hired by the Metropolitan Museum of Art, where he quickly moved up from the position of assistant in the department of decorative arts to Curator of Medieval Art.

Because of his Cleveland background, Rorimer was friendly with the Rockefeller family—also from Cleveland—and in his role as curator, with the help of Rockefeller funding, he was the figure principally responsible for creating America's greatest museum of medieval art, The Cloisters.

Around the turn of the century, the American sculptor, George Gray Barnard, had invested his fees for a huge sculpture project in the purchase of a medieval cloister and other medieval works of

LEGACY IN CLEVELAND



FACING PAGE: James Rorimer at the New York Metropolitan Museum of Art after the War. ABOVE: James Rorimer (on the highest step) with his team of "Monuments Men" during the War.

art. Rorimer persuaded the Rockefeller family to purchase this trove and to create a complex around it at Fort Tryon Park, which they donated to the Metropolitan Museum of Art. At one delicate point in the negotiations, when John D. Rockefeller II was growing cool to

art. They did not realize she spoke German; she had kept detailed records of where they shipped everything; and with her help Rorimer was able to recover most of the loot. Later, in Germany, Rorimer was responsible for seizing and returning to its rightful owners the stolen art assembled by both Goring and Goebbels. Rorimer's fact-packed and extremely readable memoir of this period, *Survival: The Salvage and Protection of Art in War* (Abelard Press, 1950) never mentions his Jewish heritage, but surely this fact made this act of restitution particularly satisfying.

After the war, Rorimer returned to the Metropolitan, serving first as Director of the Cloisters, and then as director of the entire museum, after the resignation of Frances Henry Taylor in 1954. Under Rorimer's direction, attendance at the museum tripled, from 2 million to 6 million visitors annually, and he was responsible for its first blockbuster purchases, including Rembrandt's *Aristotle Contemplating the Bust of Homer*, which was the most expensive work of art ever sold at any public or private sale when the museum acquired it in 1961 for \$2.3 million. In many significant ways, Rorimer was the figure who brought museum management from the 19th century, into the modern era.

The Rorimer family tradition of leadership in the arts continued into

45

"Louis Rorimer was in large part responsible for the success of many of the most significant artistic figures trained in Cleveland, such as the painter Charles Burchfield and the industrial designer Viktor Schreckengost."

the idea, and concerned about costs, Rorimer actually constructed a mock-up of a section of the building in paper and cardboard to demonstrate how magnificent it would be.

In 1938, after the complex opened, Rorimer persuaded the Rockefellers to continue their generosity, and he was responsible for the acquisition of many of the museum's "signature works," including the Unicorn tapestries.

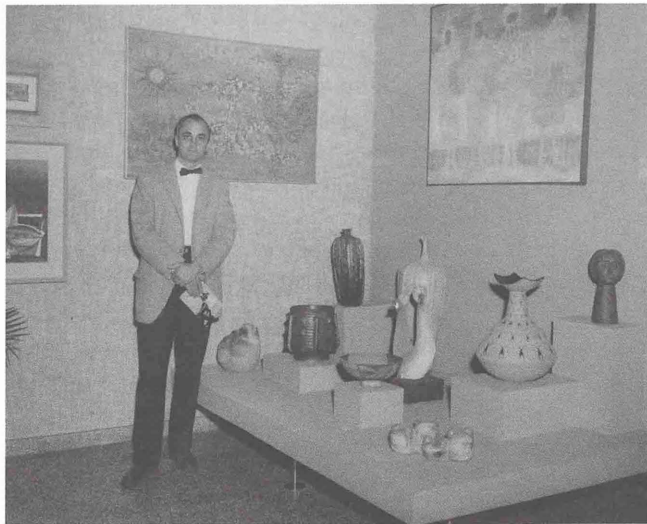
During World War II, he signed up as an infantryman, but was soon appointed to a more appropriate role, that of recovering works of art that the Nazis had stolen—first in Normandy and Paris, and later in Germany. While in Paris, Rorimer had a lucky chance encounter with a French art historian Rose Valland, who had spied on the Nazis while working under them at the *Galerie Nationale du Jeu de Paume*, which they had used as a depot for collecting stolen

the third generation. James's daughter Anne (born 1944) served as curator at the Albright-Knox Gallery in Buffalo and the Art Institute of Chicago, and was a pioneer in promoting the conceptual art of the sixties by artists such as Tony Smith, Bruce Nauman, Vito Acconci, William Wegman, Robert Morris, Eva Hess, and Sol Lewitt.

Like Cleveland's other notable dynasty, the Rockefellers, the impact of the Rorimer family's achievements ultimately extended far beyond Cleveland. But Cleveland was the place where the family's art activities had their roots, and Louis Rorimer's remarkable vision and executive ability helped define the course of programs and institutions that are still thriving today—notably the design program of the Cleveland Institute of Art, which still bears his imprint. ■

MY MAY SHOW

by Fred Bidwell



There is a framed certificate in my office that recognizes that Fred Bidwell was awarded an honorable mention for a photograph exhibited in the Cleveland Museum of Art's 1976 May Show. It is signed by Sherman Lee, then the Museum's director. I can't remember a thing about that photograph. But now, by a twist of fate, I am sitting in what would have been Lee's office and find that it seems to have become necessary for every new Cleveland Museum of Art director to weigh in on why the Museum will not revive the May Show.

At this annual, juried show, open to artists of Northeast Ohio, a combination of the Museum's curatorial staff, and guest curators, would decide, to the joy of some and the despair of many, who were the winners and losers of the Cleveland art world each year. The May Show was the main event for local artists for almost 75 years before it was finally canceled by director Bob Bergman in 1993. I am the fifth person in the director's position to reject the revival of the May Show, and shortly there will be a new director who will have that opportunity.

Although I can't speak for the next director, I believe there are some very practical reasons he or she will not be anxious to bring back the May Show—time, space, and money. Doing a juried show properly is an enormous logistical effort involving taking in, organizing, evaluating, and hanging hundreds of art objects—and then de-installing and returning them after the exhibition closes. The Museum staff did a marvelous job of this (and recognition should go to now-retired curator Tom Hinson, who was the May Show mastermind for many years), but at a huge cost.

The out-of-pocket expense for the May Show was high, but the opportunity cost of the event was even more significant. Every year the juried May Show was on the exhibition schedule was a year we did not have a curated show of a leading artist, masterworks borrowed

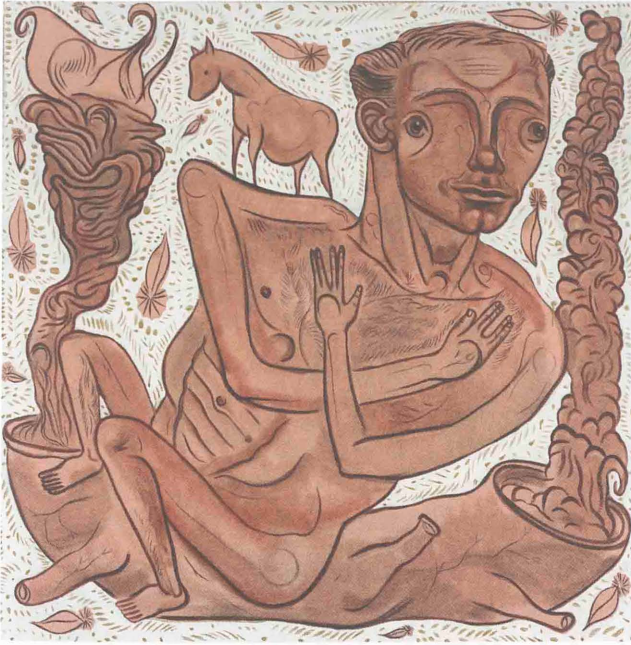
from other major museums around the world, scholarly exhibitions that bring forward new knowledge, or shows of works in the Museum's permanent collection that were kept in storage.

Notably, this opportunity cost was often at the expense of the museum's contemporary art program. If we had used museum resources to explore contemporary art of the '60s, '70s, and '80s, the Cleveland art community would have been incredibly enriched—and perhaps the museum would not have missed the opportunity that it did to collect the important art of that time.

Without question, the May Show had a positive impact and profound influence on the Cleveland art scene for most of its history. It was a point of pride for a dynamically growing town in 1917, brimming with talent but lacking dedicated exhibition spaces. In the Great Depression, sales at the May Show helped support professional artists when jobs and commercial outlets for art were scarce. I was certainly grateful for the May Show in 1976, when it seemed there were few places to show or see contemporary art in Cleveland.

Thirty-eight years later, however, the art scene in Cleveland couldn't be more different. Friday evenings now feature more art openings than one could possibly attend. Perhaps the best symbol of this marvelously eclectic scene is 78th Street Studios, the art and design complex on Cleveland's Near West Side, where everything from arts and crafts, to the art of Cleveland's Golden Age, to the bleeding edge all mix in one big happy party on the third Friday of every month. The very existence of CAN Journal is compelling evidence that there has been revolutionary change in Cleveland's artistic scene. A count of exhibiting member organizations in the Collective Arts Network tops 40, and they generate over 160 shows and exhibitions throughout Northeast Ohio on an annual basis.

I have not met a single civic leader who has not noted the importance



FACING PAGE: Installing the May Show in 1960. THIS PAGE, LEFT: *Untitled*, 1986, Scott Miller (American, 1955–2008). Oil on canvas; 119.4 x 118.7 cm. The Cleveland Museum of Art, Gift of the Shirley H. Miller Trust 2012.65; ABOVE: Tom Hinson at work on the May Show in 1975.

of the arts as both a cultural and an economic force in the community. The flowering of creativity that we see in Cleveland today is certainly evidence that the arts do not need the May Show to flourish.

The concept of a juried art show to cull the community of artists down to a few winners seems inconsistent at a time when art lovers and collectors have so much to choose from in the local artistic landscape. In fact, I wonder if the May Show actually suppressed the growth of the local art scene for many years by selling art directly from the show, cutting out the galleries from the transaction and

The out-of-pocket expense for the May Show was high, but the opportunity cost of the event was even more significant.

discouraging sales and interest in artists that did not receive the Cleveland Museum of Art imprimatur.

I appreciated the recognition of the May Show in 1976, but I also felt that it was stifling that it so dominated the art scene of the time. Eventually I gave up my career as an artist (perhaps my biggest contribution to the arts in Cleveland). But I suspect other, brighter lights were dimmed as well. Interestingly, there appears to have been no growth in venues for Cleveland artists from 1976 to 1993, the year of the last May Show. There were 22 venues in both of those

years, according to *Plain Dealer* event listings.

This is certainly an exciting time to be an artist in Cleveland, but the art and artists of our city still need support. In order to build a healthy collecting community, fulfilling professional careers for artists and art entrepreneurs, and sustainable futures for our non-profit arts organizations, we need to encourage dialog and thoughtful art criticism. A sophisticated, self-sustaining art market requires engaged, knowledgeable collectors who are making informed choices. A vibrant creative community is made of artists who measure their success not just by local exposure, but by national and international standards. The art of Cleveland deserves to be on a world stage. To achieve that, our artistic community must engage with the world.

Some have interpreted the end of the May Show two decades ago as a gesture of disdain, and have assumed that the Museum's support of local artists has been inconsistent since then. That's simply not true, as we continue our tradition of supporting Cleveland artists with gallery space, acquisitions, and exhibitions.

In fact, the Museum's engagement with the local art community has been consistently strong and deep since 1993, beginning with an invitational show in 1994, which Bob Bergman introduced as "part of an ongoing program of exhibitions designed to stimulate contemporary art making and its audience. Since then the museum has staged 19 exhibitions of Cleveland area artists and published 11 books and catalogs. In the past 14 years, the Museum has acquired over 250 objects created by Cleveland artists for our collection. Perhaps most importantly, when our East Wing opened in 2009, it included our first gallery dedicated to the art and artists of Cleveland. When our contemporary galleries were re-installed in 2011, this commitment was expanded to two galleries.

I am confident the Cleveland Museum of Art will continue to be one of the many thoughtful voices on the art of Cleveland—not just in May, but every month of the year. ■

VISUAL ARTS AT BECK CENTER

EXHIBITS CLASSES WORKSHOPS

SUMMER CAMPS AT BECK CENTER

Visual Arts Camp

Monday - Friday; 3 weeks per session

Session 1: June 16 - July 3

Session 2: July 28 - Aug 15

9:30 am to 12 pm; \$300

12 to 2:30 pm; \$300

Campers' Art Exhibition on July 3 Campers' Art Exhibition on Aug 15

Visual Arts Camp for Teens

July 14 - 25; Monday - Friday; 4 to 6 pm; 2 weeks;

Tuition: \$185; Campers' Art Exhibition on July 25

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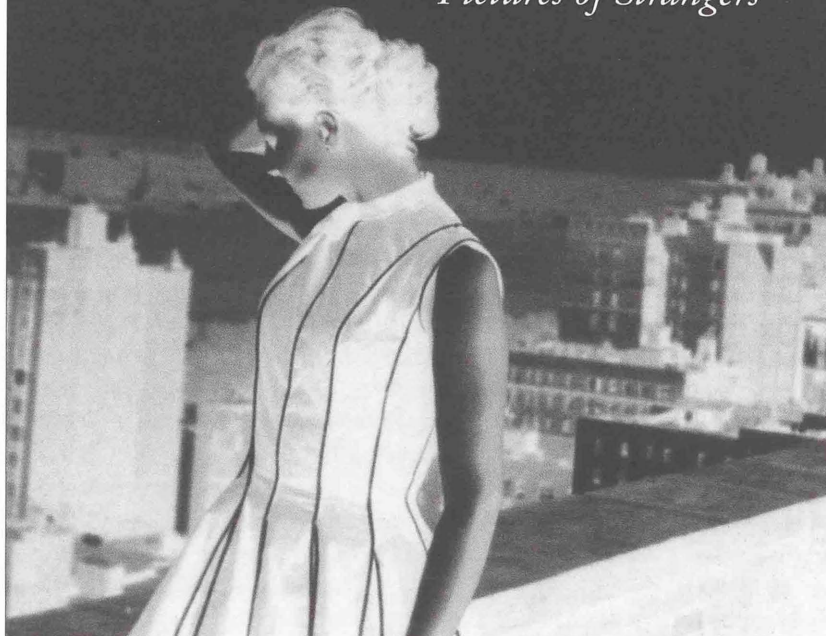
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Pictures of Strangers



TRANSIT BYZANTIUM

New Video by Tim Davis

June 28 - September 20, 2014

Friday, June 27:

Members Preview, 5:30 PM

Public Opening, 7- 9 PM

TRANSFORMER STATION

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www.transformerstation.org



TAG: ROUND 1
Thu Tran x Jason Eppink
May 30 - July 25

This project is supported by The Robert Rauschenberg Foundation.



Pavlina Mladenova
mystery art shopping
May 30 - July 25

This project is supported by the Cleveland Foundation's Creative Fusion program.

Apopheny-Epiphany: What is Random?
Curated by Christopher Auerbach-Brown
May 30 - July 25

Art Wood Derby
The SPACES Cup 2014
Saturday, June 22, 4pm - 6pm



TAG: ROUND 2
Jess Hirsch x Cassie Thornton
August 22 - October 10

This project is supported by The Robert Rauschenberg Foundation.

 **SPACES**



Jake Beckman
The Production Language Factory
August 22 - October 10

2220 Superior Viaduct
 Cleveland, OH 44113
 216.621.2314
www.SPACESgallery.org



JUNE 7-SEPTEMBER 14

FRAGILE WATERS

Ansel Adams
 Ernest H. Brooks II
 Dorothy Kerper Monnelly

© Ernest H. Brooks II, *Winged Wall, Journey to Antarctica*, 2010; Ansel Adams, courtesy Ansel Adams Publishing Rights Trust, *Snake River, Grand Teton National Park, WY*, 1942; Dorothy Kerper Monnelly, *Daybreak, Winter Marsh, Ipswich, MA*, 2003

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WE DON'T ALWAYS DRINK COFFEE



© Daniel Levin Photography 2014

BUT WHEN WE DO, WE DRINK
RISING STAR

MYSTERIES REVEALED: INSIDE THE CLEVELAND ARTS PRIZE

by Douglas Max Utter

The process unfolded dramatically, mostly via email but with important scenes taking place among the gritty realities of Collinwood and other crusty Cleveland locales. It was like the plot of an early Russo brothers movie—except that our gang had *good* intentions.

Before the work began, we were sworn to secrecy via PDF file. Later we assembled *in propria persona* at odd venues around town, some of us meeting as a smaller group in the back of a storefront, and then together with most of our 22 fellows as a “Jury of the Whole” on the third floor of a mysterious former factory. Maybe not that mysterious: it was the Cleveland Institute of Art’s McCullough building, on Euclid Avenue.

In the end our plan succeeded. We gave away money—lots of money—bestowing along with it some overdue recognition. Maybe people should do this more often.

The Cleveland Art Prize has grown by leaps and bounds in recent years, keeping pace with the burgeoning local art scene. Most of the last decade has been the best of times for all concerned, as old and brand new players made high-profile moves. The Cleveland Museum of Art and MOCA built new buildings. Neighborhoods from Waterloo to Gordon Square blossomed with galleries and their attendant crowds. And of course it all got a boost in 2006, in the form of public funding from Cuyahoga Arts and Culture—a testimony to the arts’ importance in the community, delivered in dollars-and-sense language that everyone understands.

Riding high on this wave, the Cleveland Arts Prize also gradually redefined its vision of what the organization and its honor could do, both to recognize artists and to further the expansion of the arts in the city. Fund-raising efforts were redoubled, the endowment grew, and with that came new ideas and ambitions. Year by year, CAP was gradually reborn.

It’s come a long way. The Cleveland Arts Prize was founded in 1960 as a function of the Women’s City Club. Cleveland arts advocate and administrator Martha Joseph (who was also founder of the Cleveland International Piano Competition) headed the organization from its inception, and kept things running for thirty years. For most of its history, CAP had a steady, but fairly quiet presence in the city. It began to move into the spotlight only after the new century began. Under the leadership of Diana Tittle (author, publisher, magazine editor and significant other to the Cleveland Museum of Art curator Tom Hinson) the Prize codified its selection criteria and achieved not-for-profit status. Then, when Marcie Bergman took over as Executive Director in 2006 everything at CAP began to supersize.

The Visual Arts jury that I served is one of five that ultimately came

together to award a total of five awards—at \$10,000 each. The other categories were Literature, Music, Design, and (new this year) Theater and Dance. There were 47 candidates for Visual Arts alone. Our job was to sort through a total of 133 nominees, identifying the strongest candidates for three cross-category, meta-awards: Emerging Artists, Mid-Career Artists, and Lifetime Achievement. The duty of the Jury of the Whole was to pick two artists representing each of these career stages, and one for Lifetime Achievement.

I’ve sat on a few panels and juries over the years, and I worried about this one. It’s never easy to pass judgment on other artists. In this case it was especially difficult, because I’ve written about so many

“I’ve sat on a few panels and juries over the years, and I worried about this one. It’s never easy to pass judgment on other artists.”

people producing good work here in town. I don’t have a thumbs-up, thumbs-down attitude where artwork is concerned; the more I know about a given painting or sculpture, film, installation or performance, the less I’m inclined to “rank” it at all. Inevitably some of the artists under consideration were people I know quite well, and many were



"Hotel Bouillon: Picture Enthusiasts," by Honoré Daumier (French, 1808-1879). Wood engraving. The Cleveland Museum of Art, Gift of Ralph King 1921.1481.

people I've admired for many years. So doing a thumbs-down felt pretty brutal for many reasons; I had to bear in mind that there are only five awards, even now. Then there's the fact that next year will bring another round of opportunities.

On the plus side, I was very impressed with the process, with the expertise and fairness of my fellow jurors, and with the really dazzling display of our region's art and talent. In the course of our sessions we managed to reach an agreement about our choices in the course of about six hours of lively, non-rancorous consideration and discussion.

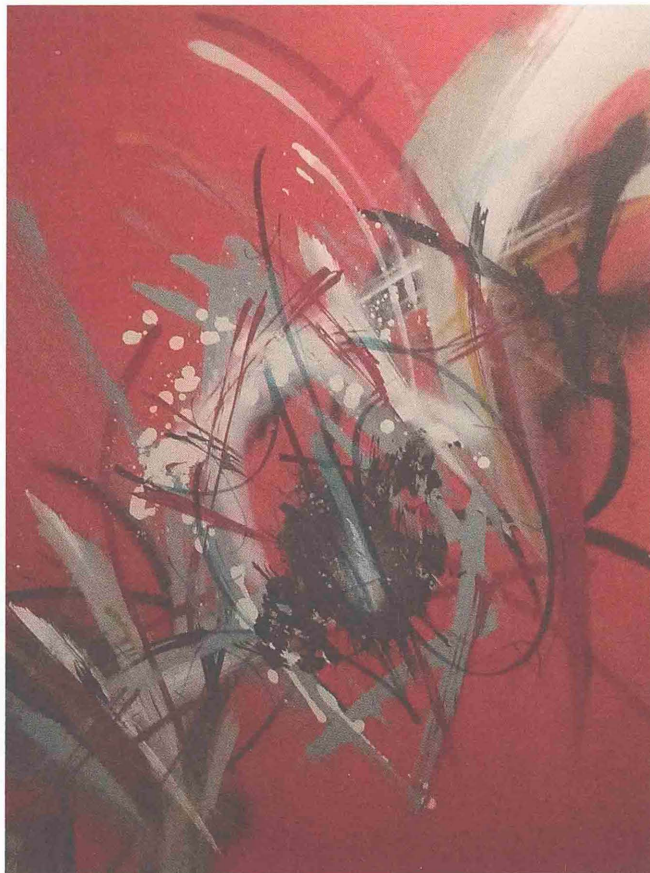
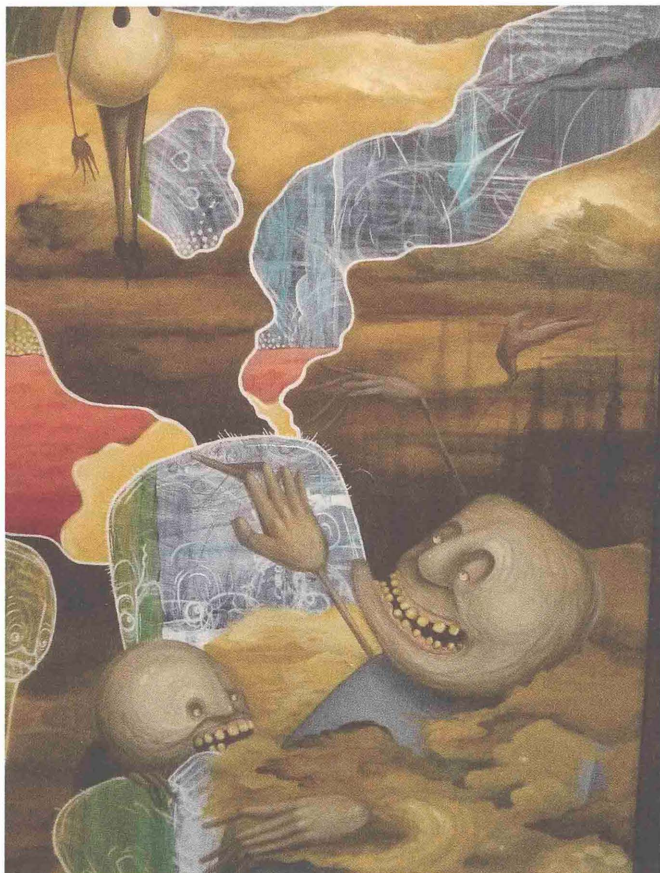
No doubt another jury might have chosen different candidates.

Often successful Cleveland Arts Prize picks have been nominated on numerous occasions in the past; hopefully that will be the case with the many superb artists who weren't recognized with a prize this year. My advice to nominators would be to keep on trying. The likelihood is that even larger cash awards, and possibly more of them, will be available in the future. The real prestige of the award is also certain to increase as it becomes a more and more visible adjunct to high levels of achievement here in our remarkable, pockmarked old city. ■

Read about this year's winners of the Cleveland Arts Prize on page 10.

UNDERCURRENTS, RECEPTIONS AND RAIDS

by Michael Gill



Now that the dust has settled on the Ohio Liquor Control raid that interrupted the opening of *Undercurrents* at Loren Naji Gallery in Ohio City, Naji and neighborhood officials are working to comply with the laws that came to bear. But the fallout of the incident affects galleries throughout Ohio.

To review: the At 6:55 pm Friday, May 2, agents from the Ohio Department of Public Safety visited Naji's gallery, kicked all the patrons outside, and confiscated several hundred dollars' worth of beer and wine. This was one component of a plan by Tremont resident Henry Senyak to shut the gallery down. Senyak says there were complaints about noise and alcohol on the premises, but it's unclear how many or where they came from. The gallery is not in Senyak's neighborhood: He says his reputation for shutting down nightlife motivated someone who lives in Ohio City to ask if he'd ply his "expertise" in this situation.

"Yes, I called them," Senyak told CAN. "I'm not going to deny that."

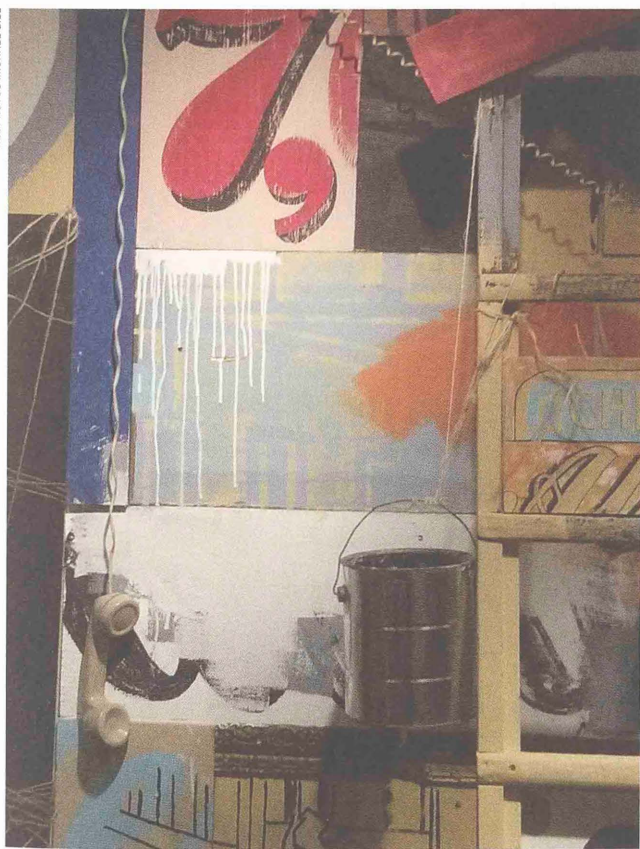
The bust of an opening reception at an art gallery set Cleveland's cultural world ablaze with anger. To most, it came across as completely unreasonable, an ambush, a senseless attack on someone who brings positive energy to the neighborhood.

"I have to deal with *legitimate* issues that don't get this kind of attention," said Cleveland Councilman Joe Cimperman, whose ward includes Naji's gallery.

Naji will eventually face two misdemeanor charges related to the beer and wine, but may face greater challenges in the long term, as Senyak has a track record of tenacious attention to any unattended detail that could help shut down night life: building codes, fire codes, noise ordinances, liquor permits. Indeed, in this case he had also contacted the Building Department and Cleveland Police, among others. In his career as nightclub vigilante, he has also helped to shutter bars including The Starkweather, Club Argos, Envy, and La Copa. This is the first time he has set his sights on an art gallery.

The incident highlights a multitude of issues. Foremost among them: enforcing compliance with the letter of the law is not the same as justice.

It's true though, that galleries in Ohio broadly misunderstand liquor laws, and that impacts just about every one of them. The belief that galleries can give beer and wine away but not sell it may sound logical, and of course is the common custom. But it is simply not legal to offer alcohol in a public place without a license



Images from *Undercurrents*, the exhibit at Loren Naji Studio Gallery when it was visited by Ohio Department of Public Safety officials, on behalf of the Division of Liquor Control. FACING PAGE, FAR LEFT: "Talking Shit About A Pretty Sunset," oil on panel by Steve Ehret. NEAR LEFT: "Witch Hunt," spray paint, marker, and acrylic on canvas, by Bob Peck. ABOVE: Detail from an installation by Ron Copeland. Latex paint, wood, and found objects.

or permit. The rules are found in Section 4301 of the Ohio Revised Code. Giving it away is the same as selling, in the eyes of the law. Non-profit organizations can get temporary "F2" permits to legally sell beer and wine at their opening receptions, but those permits are not available to commercial galleries. Commercial galleries can, however, provide alcohol by forming a relationship with a non-profit that gets an F2 permit.

Of course the law has not stopped the custom at galleries all over the region and state. As Prohibition proved almost a century ago, laws that fail to allow for harmless common practice will inevitably be violated by lots of innocent people.

The day after the raid, Greg Croft—the agent in charge of the Cleveland office of the Ohio Department of Public Safety—seemed to want to assure galleries that a broad crackdown is not in the works.

"We're not going to seek out art galleries. We'll act if we get complaints," he said.

Croft discussed options for galleries that want to offer beer and wine as part of their opening night hospitality. In addition to F2 permits—which he acknowledges might be expensive and time consuming on a monthly basis—galleries could host openings as

private events. If galleries directly invite guests, and if only invited guests are granted entry, it is perfectly legal to give them beer and wine. Croft says that in order to hold up under scrutiny, the guest list has to be something more controlled than social media, however. "You have to be able to make sure Joe Schmoe or Joe Undercover Policeman can't just walk in," he said.

In theory, galleries could send invitations to specific, controlled lists—like a post card list, or an e-mail list—and check it when people come to the door. Croft compared the idea to inviting guests to a wedding. Like all businesses, however, galleries aim to broaden their audiences. A restrictive list at the door would significantly hamper the audience-building effort.

It would also place a significant burden on the same small businesses Cleveland and other cities celebrate for the energy they bring to often downtrodden neighborhoods.

Councilman Cimperman has been meeting with Naji and officials from Ohio City Near West Development, as well as the City Law and Building and Housing departments to work out solutions. He says he'll work with the neighboring business, Voss Industries, to formalize the casual parking arrangement they've had with Naji since he opened the gallery. Naji also needs to get an occupancy permit.

"That's really not Loren's fault," Cimperman said. "He inherited the lack of an occupancy permit when he bought the building. Probably half the buildings in Cleveland don't have an occupancy permit."

This specific case aside, art galleries in Ohio need and deserve the assurance that they can continue to practice the common custom of hospitality during opening receptions without breaking the law, and without the fear of a police raid. The law needs to be brought in line with the common practice. And the template for a solution may be found in the permit regulations themselves. Specific F permits are available in certain counties, and even for certain types of businesses. Hamilton County and Franklin County, for example, each have specific permits available for nonprofits operating parks or public property. An F5 permit is available specifically to the owner or operator of a riverboat.

Can artists, working with attorneys and community development groups create a new permit class that allows for galleries?

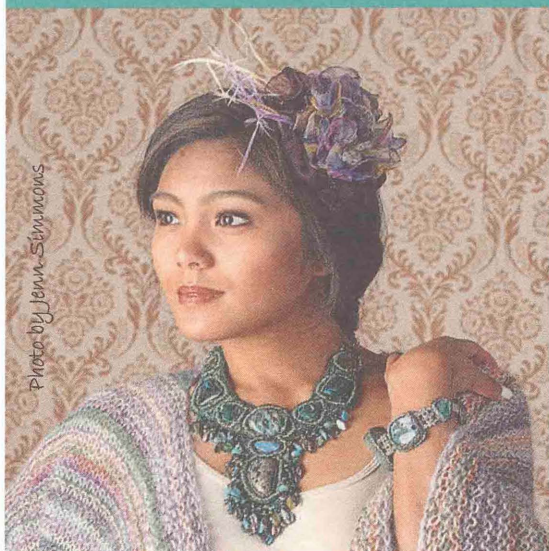
"My goal is to figure out what we do to make sure this doesn't happen again," Cimperman said.

"I'd be more than happy to sit down in a forum and come up with a game plan and make sure this works for everybody," Croft said. "I think it needs to be addressed. I'm hoping this is educational, so people don't have to fall victim to raids." ■

Notes:

Loren Naji has been a supporter of CAN Journal and will exhibit works of editor Michael Gill and Liz Maugans at the gallery later this year. Joe Cimperman is also an advertiser in CAN Journal.

Lost in the excitement of legal trouble was the art that occasioned it all, Undercurrents, featuring works by Ron Copeland, Steve Ehret, and Bob Peck. This article is illustrated with their work.



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SATURDAY, SEPTEMBER 13

9am–1:00pm

Keynote Address:

Kathleen Cerveny

Graduate of the Cleveland Institute of Art, former working artist and Director of Arts Initiatives at the Cleveland Foundation

Panel Discussion:

STREET-SMART STUDIOS: LABORATORIES for IDEAS AND CONCEPTS

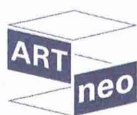
Future sessions and panel discussions:

OUR ART BUSINESS: GALLERIES, COLLECTORS AND DEALERS

VISUAL ARTS VOICES: PRINT, DIGITAL MEDIA and YOU

THE ARTISTS: SHARES AND STAKEHOLDERS

THE FUTURE: SIGNS OF THE TIMES



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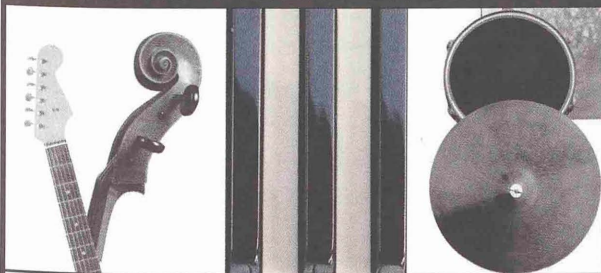
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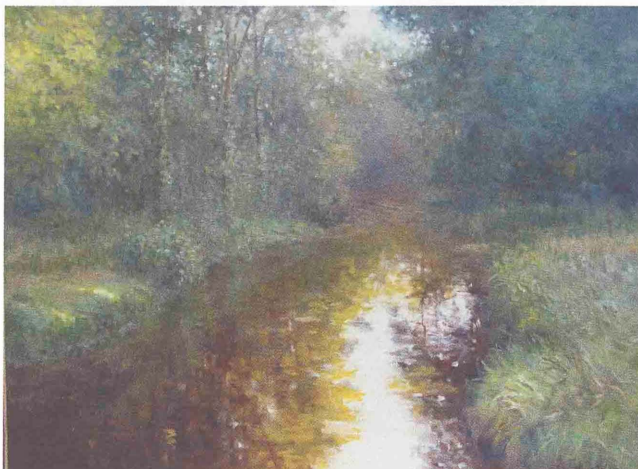
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SUMMER FESTIVALS AND EVENTS

Warm weather is its own reward. But in Northeast Ohio, there's much more than that. In addition to attending extensive gallery openings and art walks, warm weather means it's time to festivalize. You already have some of these amazaries on your calendar (Waterloo Arts Fest, Parade the Circle, CMA Solstice, Tremont Arts Festival) but we've highlighted some here that will take you farther afield, and perhaps even out of your comfort zone. *Descriptions by Luke Frazier*

CONTINUING

THROUGH JUNE 7



Morning on Wolf Creek, oil on canvas by Tom McNickle, from *Altered Scapes* at Bonfoey Gallery through June 7.

Altered Scapes

Bonfoey

Morganites: Fiber in Flux, curated by Tom Balbo

Heights Arts

OH, Letterpress

the Morgan Conservatory

THROUGH JUNE 14

Transition, new works by Jason Alexander Byers

HEDGE Gallery

THROUGH JULY 6

The Talking Cure

Akron Art Museum

THROUGH AUGUST 17

Tony Feher

Akron Art Museum

THROUGH SEPTEMBER 14

Language in Art

Akron Art Museum

OPENING IN JUNE

JUNE 1

Adult Student Art Exhibition: Reception 3-5 pm

Orange Art Center

JUNE 6 - 30

A Place for Everything: Craig Mains Photography

BAYarts

Collectors Show

Opening reception 7 - 9 pm June 6

BAYarts

JUNE 6 - JULY 3

Making Mail: Mail Art from the Documentary

Opening Reception 6 - 9 pm June 6

Zygote Press

JUNE 6 - JULY 5

Midwest Artists Exhibition

Opening Reception 6-9 pm June 6

Harris-Stanton Gallery Cleveland

JUNE 6 - JULY 6

Ray Caspio

Opening Reception 5-10 pm June 6

Maria Neil Art Project

JUNE 6

Opening Night

Loren Naji Satellite Gallery

JUNE 7 - NOVEMBER 9

Along the Tracks: O. Winston Link

Akron Art Museum

JUNE 7

Honor the Horse: Photographs by Karen St. John-Vincent

4 - 8pm (and by appointment)

Screw Factory Studio 213

JUNE 7

Free First Saturdays

Subsequently July 5, August 2, September 6

MOCA Cleveland

JUNE 10 - JULY 8

Cleveland Goes Modern

Book signing and film screening:

1-4 pm Sunday, June 22

1point618 Gallery

JUNE 12 - JULY 30Shadow-Wall Disease at the Sculpture Center
Procession

Opening reception 5:30 - 8 pm June 12

Sculpture Center

JUNE 13

Tremont Art Walk

JUNE 13- AUGUST 2By Any Means Necessary: Observations, Experiences,
Perpetuations of Racism

Reception 5 - 9 pm June 13

Gallery Talk 1 pm June 14

Cleveland Print Room

JUNE 13 - JULY 26

Space Divided: Abstract Works

Opening reception June 13, 6 - 9 pm

Heights Arts

JUNE 14

Parade the Circle

Parade at noon, festival village 11 am to 4 pm

Wade Oval, University Circle

JUNE 14

BAYarts Annual Art and Music Festival

10 am - 4 pm

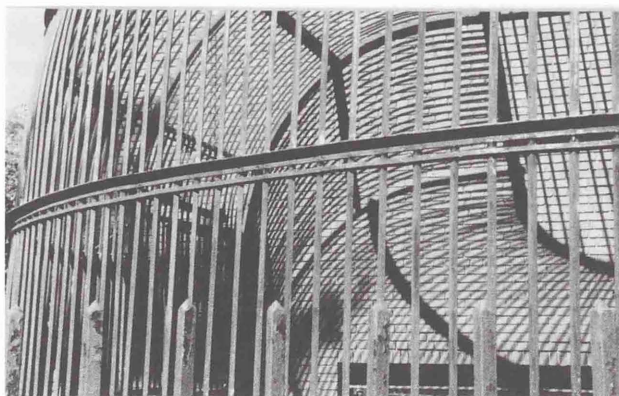
BAYarts

JUNE 15 - 29

ChamberFest Cleveland

Statements about connections between musicians and audience being as "dynamic and engaging as the music itself" may raise eyebrows among non-aficionados of classical music. But a few minutes listening to organizer Jacqueline Taylor's descriptive & passionate crescendos about ChamberFest's mission will bring you around as surely as Brahms' lullabies put you to sleep. Taylor tells the story of the Cohen family's dream to bring a world-class chamber music festival to Cleveland and she's pretty convincing that the three year old ChamberFest has succeeded. It helps that Franklin Cohen is the principal clarinetist of the Cleveland Orchestra, and that his daughter is concertmaster of the Calgary Philharmonic. www.chamberfestcleveland.com

various Cleveland area locations

JUNE 20 - AUGUST 2

Daniel Mainzer: "Chicago Series" on view at HEDGE Gallery June 20-August 2.

Light: works by Daniel Mainzer

HEDGE Gallery

JUNE 20 - JULY 17

Transformation: 2nd Regional Juried Exhibition

Morgan Conservatory

JUNE 20

Sand Sculptor Carl Jara at work at the Clifton Arts & Musicfest.

Annual Clifton Arts and Musicfest

Cudell Improvement Inc., Clifton Arts and Musicfest sponsor, has the motto of "Neighbors Helping Neighbors—since 1974." The festival, meanwhile, has helped Clevelanders enjoy art and music along their stretch of Clifton Blvd. since 1987. Cudell's Anita Brindza says the value of showing the larger community that city neighborhoods are positive places is what keeps this festival strong. That and the five stages of music (including steel drums and the Polka Pirates), 90 talented artists, family friendly hands-on art experiences and local restaurant food make keeping June 20 open for a trip out Clifton Blvd. a fine idea. www.cudell.com

Clifton Blvd in Cleveland

JUNE 21

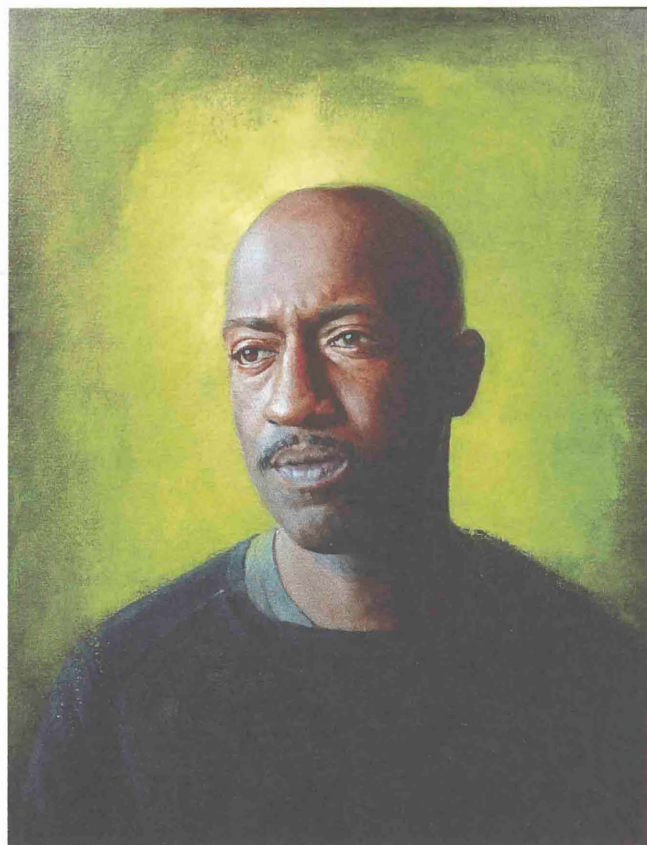
Cleveland Museum of Art Solstice Festival

JUNE 22Dürer's Women: Images of Devotion and Desire
Through September 28 in the Prints and Drawings
Gallery

Cleveland Museum of Art

JUNE 22**Artwood Derby 2014***SPACES***JUNE 27 - AUGUST 31****Someday Is Now: The Art of Corita Kent***MOCA***JUNE 27 - AUGUST 17****Laila Voss & Bruce Edwards****Opening Reception 5-10 pm July 11***Maria Neil Art Project***JUNE 27 - 29****Garrettsville SummerFest,**

The nasty fire that destroyed about half the downtown businesses on March 22 didn't cause organizers to cancel this year's event. Instead, it's now part fundraiser, part community affirmation, and a whole lot of the usual St. Ambrose Church's fried chicken. The tractor parade, canoe race (including the woody portage section that organizer Aaron King says can leave racers "muddy & bloody" by the end) and Garrettsville Idol events will take place as scheduled, and Big Chuck and Lil' John will again award the \$20K or new Chevy Equinox (your choice) raffle prize late Sunday night. www.garrettsvillesummerfest.com

*Main St. Garrettsville***JUNE 28****Waterloo Arts Festival****JUNE 28****Artist Regional Transport Launch***Waterloo Arts Festival***OPENING IN JULY****JULY 10****7 pm: Artist Talks + Ekphrastacy***Heights Arts***JULY 11****Tremont Art Walk****JULY 11 - AUG 2****Martin O'Connor: New Work****Old Friends: 20 Illustrators Pay Tribute to Beloved Children's Books at BAYarts****Opening reception 7 - 9 pm July 11***BAYarts***JULY 11 - 31****The Rasmuson Exchange: Melissa Daubert and Jimmy Riordan****Opening Reception 6 - 9 pm July 11****Artist Talk + Potluck 6-8 pm Thursday July 24***Zygote Press**"Bim," 16" X 12", oil on Canvas, by Martin O'Connor, on view at BAYarts July 11 - August 2.***JULY 18****Bazaarbecue; 5 - 10 pm***Forum Artspace***JULY 19****Erie Art Treasures opening****Reception 6 pm to midnight***Loren Naji Studio Gallery***JULY 19****Salem Kiwanis Antique and Craft Show**

The biggest change former Salem Kiwanis President (and first female one) Nancy McCoy says has occurred in the fifty year run of this show is adding crafters to the mix a few years ago. Organizers were sensitive to antique dealers calling foul, but McCoy points out that many young people, "don't appreciate the stories behind the [antique] stuff," and the show had to expand or fade away. The shady, tree-filled park setting sounds like a great place to both discover new-old stories and support an organization dedicated to community service.

Centennial Park, Salem

JULY 24 - 27**Akron Arts Expo**

After thirty five years, any art festival risks getting stale, perhaps like a thirty five year marriage: you know what's going to be said/exhibited before it even happens. But that's not going to happen in Akron if Brittany Schmoekal gets her way. Schmoekal promises that this year (like every other year) includes measures like switching up the jurors and not exhibiting the same artists. This year, since all Northeast Ohioans seem to be foodies, there is a major wine-food pairing event and a first-time appearance of a wood burning pizza oven. Sounds like at least a couple of good fresh tastes.

www.akronartexpo.org

Hardesty Park, Akron

JULY 25

CAN Benefit July 25 at Morgan Conservatory.

Y3CAN Camp Out and Corn Hole Tournament Benefit

Morgan Conservatory

JULY 26**Headlands BeachFest**

Wind for kites, sand for castles and water for all—what could go wrong? Well, rain. But BeachFest organizer Kathie Pohl said last year's inaugural Headlands BeachFest was dampened but not diminished by raindrops along Ohio's longest beach. And with sunshine at the end of the day, the sand sculptures glowed just fine in Lake-light magic. This year, master sand sculptors from New Hampshire and Daytona Beach will compete against world champion Carl Jara of Cleveland (who has the home sand advantage), while kites fly, music plays, paddleboards spill riders and everybody gets sand somewhere. But hopefully not in the treats from the Fired Up Taco Truck scheduled to be serving. www.headlandsbeachfest.com

Headlands Beach State Park, Mentor

OPENING IN AUGUST**AUGUST 1 - SEPTEMBER 20****Revive & Renew: Contemporary Artists & Eastern Papers**

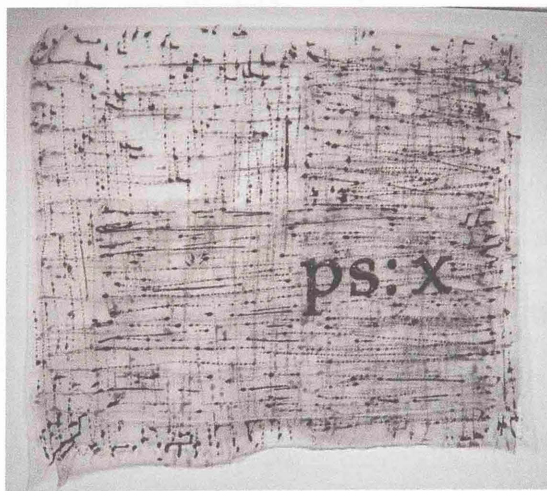
Morgan Conservatory

AUGUST 2**Lakewood Arts Festival****AUGUST 2****HOF Craft and Tack Festival**

Horse tack: it's not just for horse owners to appreciate anymore, at least according to the Tri-County Trail Association official Cynthia Bauman. She says her horse club decided to start a festival this year that coincides with the massive Football Hall of Fame (HOF) weekend in Canton because most people enjoy being in a horse atmosphere, even if they don't own sixteen horses (as her immediate family does). Plus, the club has ridden in the HOF parade and served steak dinners for thirty years, so adding horse art exhibits, music, wagon rides, blacksmithing, a petting zoo and pedal tractor pulling to the mix seemed pretty easy trailblazing. Bauman says c'mon out, you're allowed to go back for seconds on the steak and chicken dinner.

www.tri-cotrails.org

East Sparta

AUGUST 8 - 30

Work of Antonia Reiner, from the collection of John Farina and Adam Tully, on view in *Collectors' Affection* at Zygo Press August 8 - 30

Collector's Affection,
curated by John Farina + Adam Tully
Opening Reception 6-9 pm August 8

Zygo Press

AUGUST 8**Tall Walls, Uninjured, Uncensored**

Loren Naji Studio Gallery

AUGUST 8**Tremont Art Walk**

AUGUST 8 - SEP 27**Eye of the Beholder****A Strange Holiday: an Aesthetic Examination of the Sam Sheppard Case****Opening reception 7 - 9 pm August 8***BAYarts***AUGUST 8 - 10****LAND Studio presents AHA! Festival***Downtown Cleveland***AUGUST 15 - OCTOBER 4****It Figures, new works by Joe Ayala and John W. Carlson***HEDGE Gallery***AUGUST 15**

Forum ArtSpace's traditional summer Bazaarbecue events continue this year on Third Fridays at the 78th Street gallery.

Bazaarbecue, 5 - 10 pm*Forum Art Space***AUGUST 22 - SEPTEMBER 20****Lost & Found: Vernacular & Found Photography****Reception 5 - 9 pm August 22****Gallery Talk 1 pm August 23***Cleveland Print Room***AUGUST 23 - 24****One World Festival**

The Cleveland Cultural Gardens, spread along Rockefeller Park's winding stretch from Lake Erie south to the Museum of Art, may just be the most hidden-in-plain-sight gem in all of Northeast Ohio. The One World Festival uses the thirty-plus garden sites for a variety of ethnic music, food, dance and vendor activities, and a grand parade that culminates at the main stage at MLK and St. Clair Avenues. The main stage is also the site where newly naturalized citizens stand and swear their allegiance to the United States of America. It's a ceremony that might take your breath away, no matter what your politics. www.clevelandoneworldfestival.com

*Rockefeller Park in Cleveland***AUGUST 23****Medina International Fest**

The two acre square in downtown Medina creates space for everything from a farmer's market to Friday night cruising. Come late August, though, it's time for the "whole body experience" that is the International Fest. Matt Wiederhold, director of Main Street Medina, tags it so because the combination of world music (including Umoja Nation, Uzizi and Wyndfall), interesting art, and killer cannolis treats all the senses to summer fun. A "romp and stomp" area for kids, instead of the usual sit down and draw a picture craft tent, adds to the kinetic energy. www.mainstreetmedina.com

*Medina***OPENING IN SEPTEMBER****SEPTEMBER 5 - OCTOBER 19****Amy Casey & Cathie Bleck****Opening Reception 5-10 pm September 5***Maria Neil Art Project***SEPTEMBER 12****Tremont Art Walk****SEPTEMBER 14****Berea Arts Fest**

The tag line for this year's 22nd annual festival is See Things You Have Never Seen Before. Coordinator Rich Cihlar spells his first name like nobody's ever seen, so you gotta believe more never-seen stuff is coming. Rich says the rich setting of Berea's quality downtown and the view of gorgeous Coe Lake adds a sparkle to a day filled with art, dance, performance and grub ranging from fried bologna to vegan fare from TreeHuggers Café. Perhaps most intriguing is the plan to continue Berea Arts Fest's tradition of including Avant-garde music, which Rich admits is sometimes criticized by participants but, hey, at least there is a reaction. Sounds like a call to take action and be there. www.bereaartsfest.org

Coe Lake Park in Berea



SEE THINGS YOU HAVE NEVER SEEN BEFORE Sept. 14

ART, DANCE, MUSIC, PERFORMANCE, FOOD, RAFFLES,
ALWAYS FREE, ALWAYS FUN, RAIN OR SHINE. 10am-5pm
COE LAKE PARK, Berea Ohio



Other Berea Arts Fest events throughout the year:



For more info visit: bereaartsfest.org

**MAY
17**

Front & Center ART WALK

Featuring local artists
and downtown Berea
businesses.

Friday Nights

Start this
June

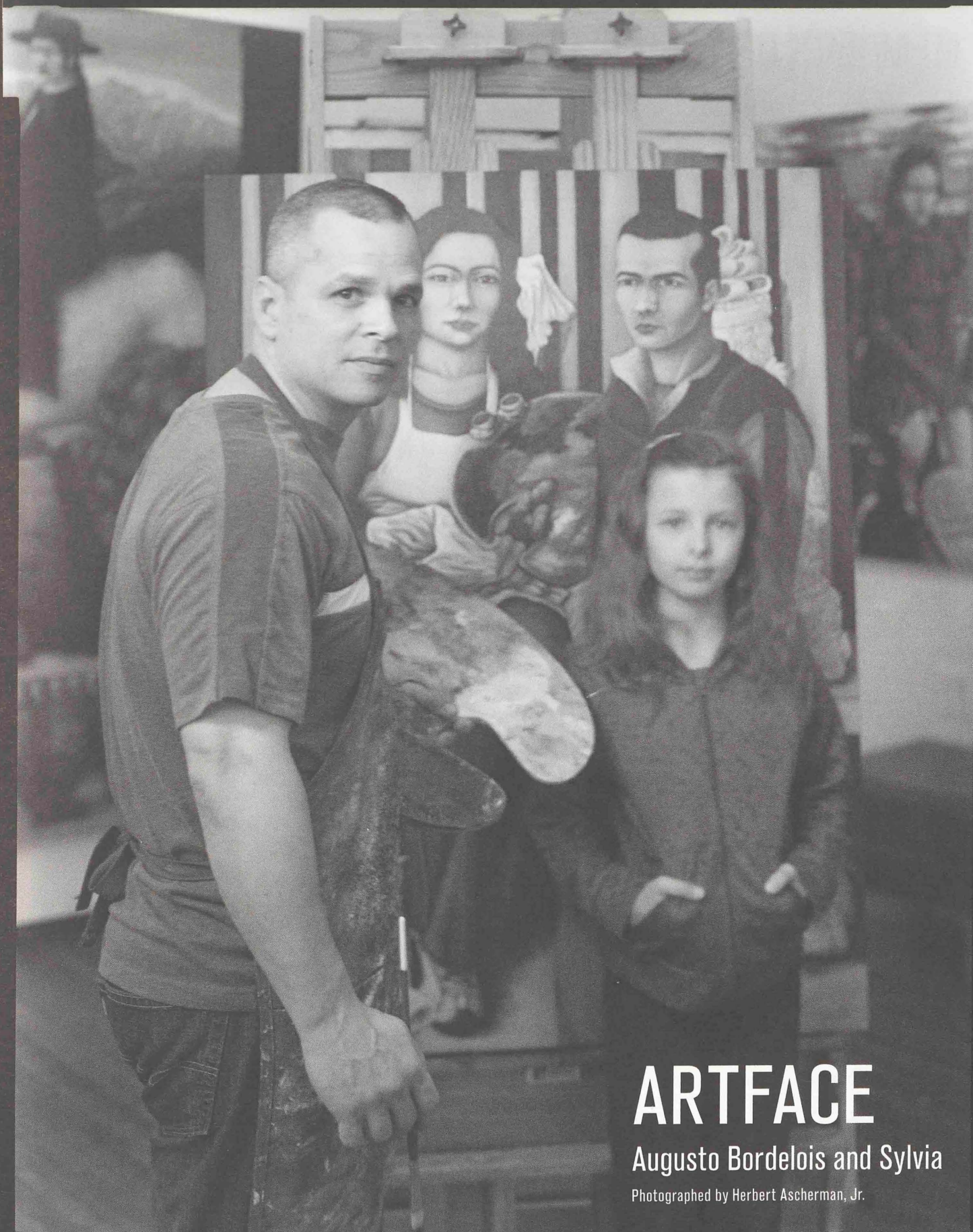
Summer Concerts

at the Berea Gazebo
sponsored by the
Berea Arts Fest.

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ARTFACE

Augusto Bordelois and Sylvia

Photographed by Herbert Ascherman, Jr.

Born and educated in Havana, Cuba, Augusto Bordelois is a painter and printmaker whose voluptuous human figures express the "magical realism" found in much 20th century Latin American literature. He works in a little red school house in Berea. His artist statement offers this view on being a painter: "One day, I realized that I was as gifted as my neighbor, the bricklayer. My works are created in the same way he builds a wall; brick by brick. I take care of the priming of my canvas, the background layers, the texture, composition and colors, as good as he takes care of the foundation, structure, vertical levels and cement mixture. We are awfully careful with every single detail. We are professionals. We know that success will be only achieved if we use the right materials, the right position, the right tools, experience, tricks, skills and a lot of sweat and hard work."

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Cleveland, Ohio 44102
1point618gallery.com
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330.376.9185

Art Books Cleveland

c/o The Morgan Conservatory
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artbookscleveland@yahoo.com
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Cleveland, Ohio 44114
artcraftstudio.wordpress.com
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artneo.org
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Cleveland, Ohio 44120
arttherapystudio.org
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Artists Archives of the Western Reserve

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artistsarchives.org
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1400 East 30th Street
Cleveland, Ohio 44114
artspacecleveland.org
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bayarts.net
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bonfoey.com
216.621.0178

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Cleveland, Ohio 44113
buckbuckcle.com
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Cleveland Arts Prize

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corcoranfinearts.com
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440.338.3171

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forumartspace.com
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christy@grayhausstudios.com
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hartshornstudios.com
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Facebook: HEDGE Gallery
216.650.4201

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Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

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Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

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Cleveland, Ohio 44102
wgsproductions.com
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lakelandcc.edu/gallery
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lorennaji.com
216.621.6644

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Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

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Marianeilartproject.com
216.481.7722

Massillon Museum

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Massillonmuseum.org
330.833.4061

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216.421.8671

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Cleveland, Ohio 44102
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valleyartcenter.org
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Cleveland, Ohio 44110
artscollinwood.org
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Westlake, Ohio 44145
w-wac.org

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williambustagallery.com
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ascherman.com

David Bergholz

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wordpress.com

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Yoga Narashimha, Vishnu in His Man-Lion Avatar, c. 1250. India, Tamil Nadu. Bronze; h. 55.2 cm. The Cleveland Museum of Art, Gift of Dr. Norman Zaworski 1973.187.

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